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CHALDOGRAPHUM



VOL. I.



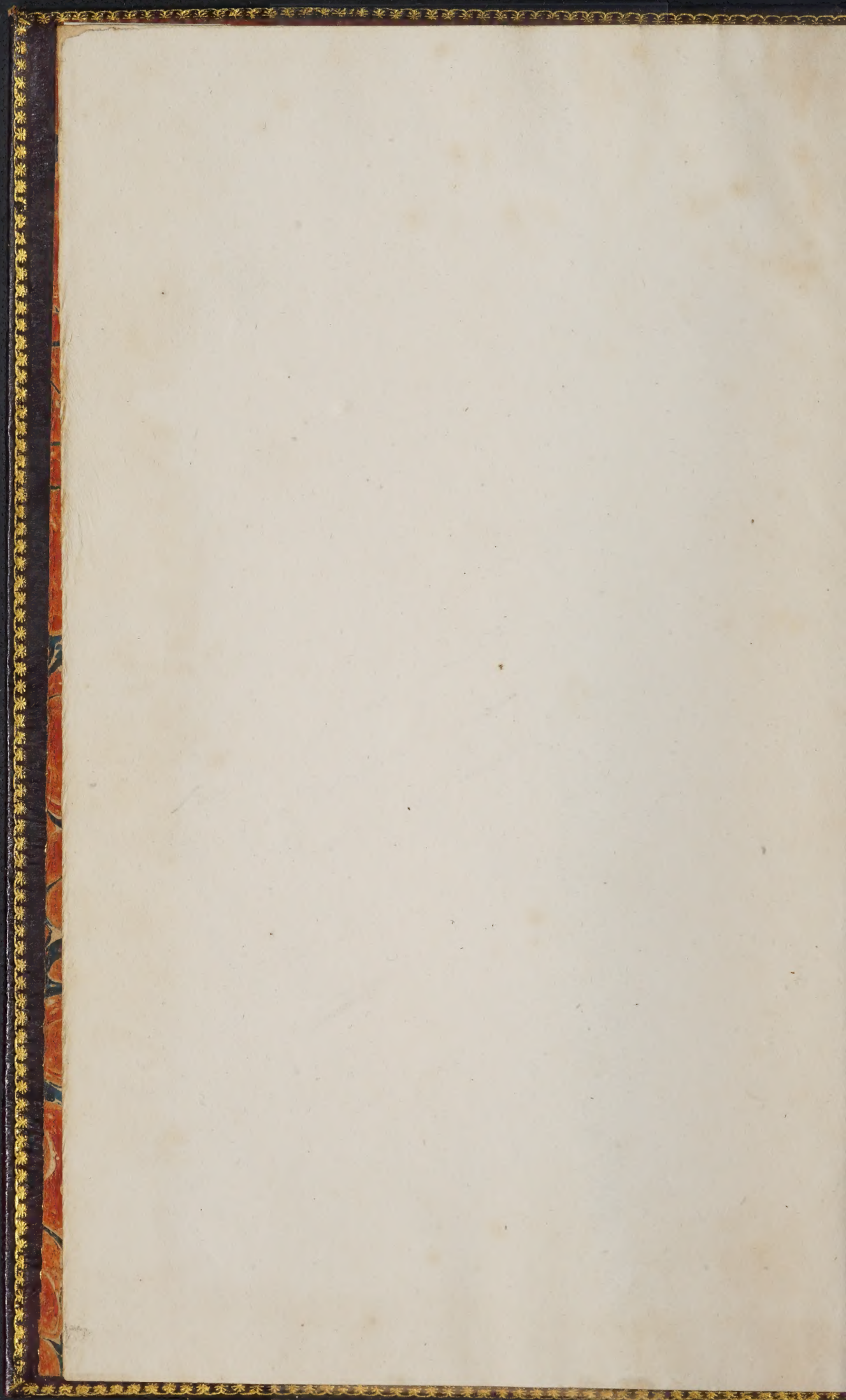




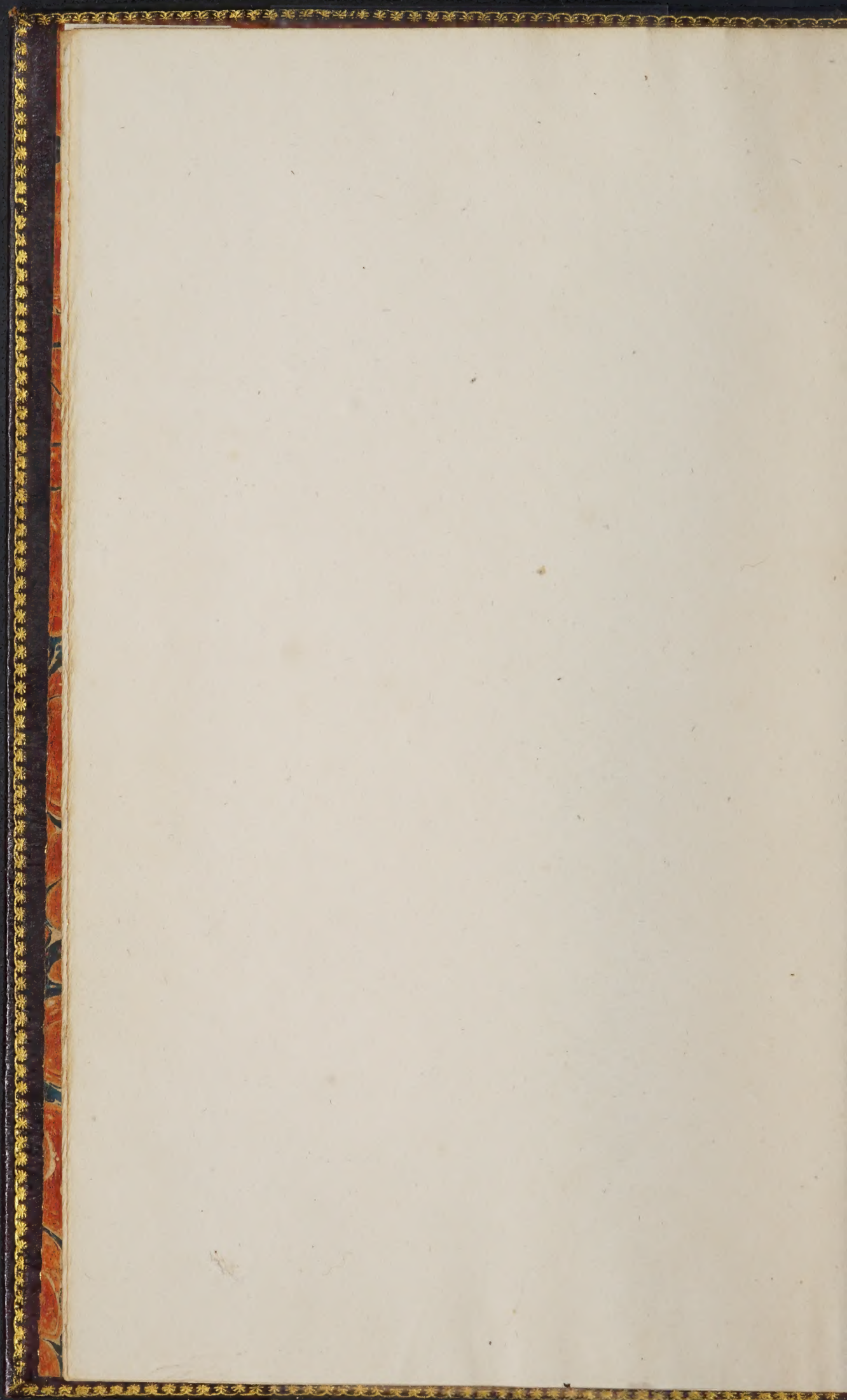


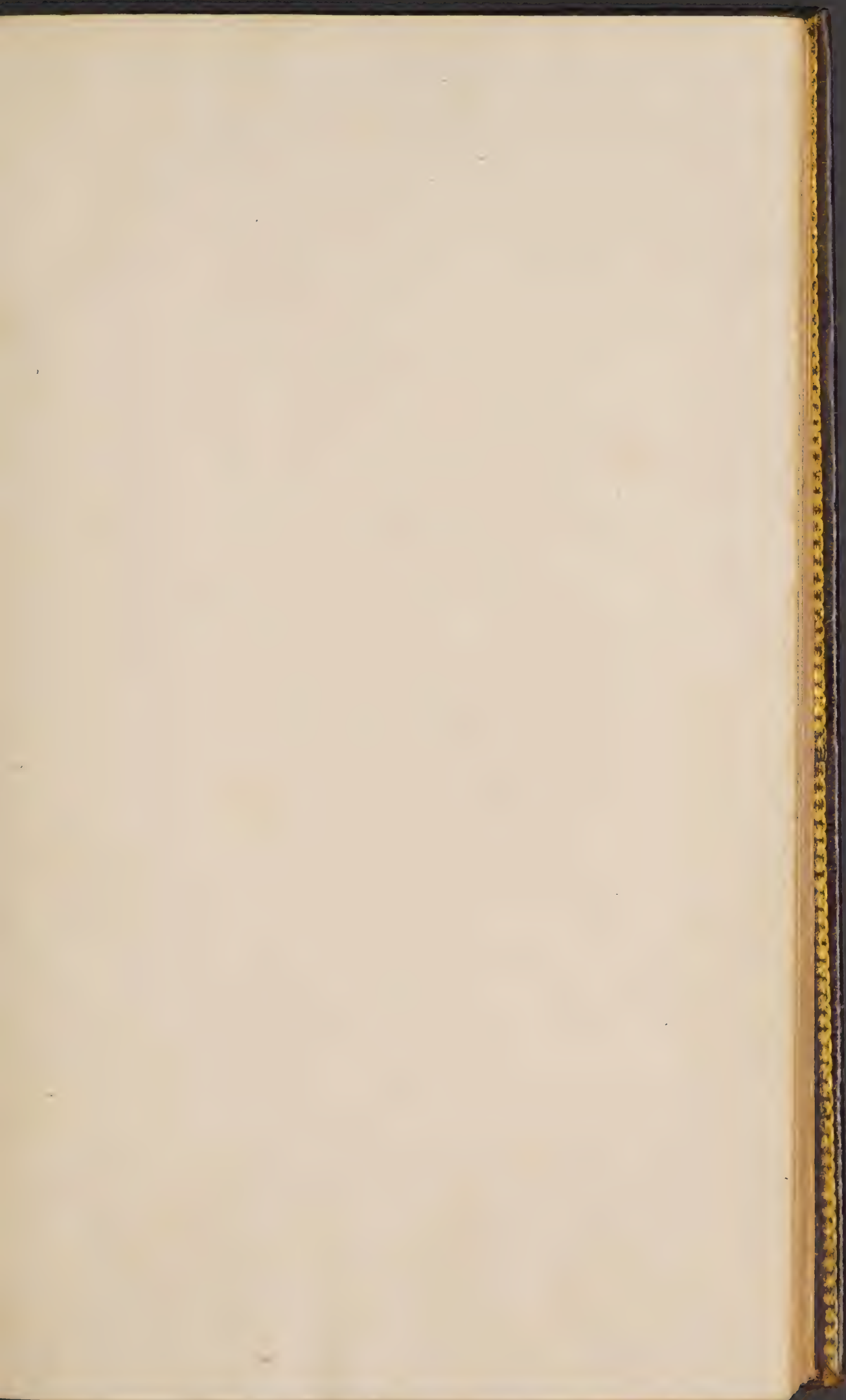
SS





D5





Accurately Copied from a supposed Unique Print.
Will Somers hys merý Jestes.



Will Somers the Jester
Muche pastyme doeth sho
And is ryght wytte fere
Of kynge Henrie I crow
Then wyth hys Jestes go to schole
Ech man that redez is mo the foole.

*Looking up
at this*

Chalcographimania;

OR, THE

PORTRAIT-COLLECTOR AND PRINTSELLER'S

CHRONICLE,

WITH

Infatuations of every Description.

A HUMOROUS POEM.

IN FOUR BOOKS.

WITH COPIOUS NOTES EXPLANATORY.

BY SATIRICUS SCULPTOR, ESQ.

Cacoëthes Carpendi.



"If the Cap fits, wear it."

London :

PRINTED FOR R. S. KIRBY, LONDON-HOUSE-YARD,
PATERNOSTER-ROW.

1814.

J. G. BARNARD,
Minner-Street, London.

Dedication.

TO

JAMES BINDLEY, Esq.

DEAR SIR,

AN intimacy of many years standing, and the *data* of our births not being very far removed, prompts me to select you as the Personage best calculated to patronize this playful ebullition of my Hudibrastic Muse, which is solely intended to act as an wholesome corrective to individuals, whose

faculties, diametrically opposite to your own, possess no one requisite necessary for the prosecution of that pursuit which they have most unthinkingly adopted, and for which you justly claim unrivalled pre-eminence; permit me, therefore, to subscribe myself, with every sentiment of respectful regard,

DEAR SIR,

Your most obedient and very

Humble Servant,

THE AUTHOR.

Cambridge, Aug. 30, 1813.

Preface.

NOTWITHSTANDING the playful vein of ironical satire that characterizes the ensuing pages, I think it expedient to acquaint my readers that the information they contain is not the mere result of a few months enquiry, but owes its foundation to many years research into, and connexion with, the Mysteries of *Chalcographian* and other *Manias*.

From the nature of this work, it may very naturally be inferred, that I have been a constant attendant at print, and book sales, and

am perfectly well versed in all the intricacies of *Collecting*, than which nothing is more certain, as I am not only personally known to the living tribe of *Chalcographians*, but was very closely connected with all the most celebrated personages that have figured in the Drama of *Collecting*, but who have now paid the last debt of nature, leaving the produce of their labours to the *British Museum*, or consigning them to the fate of the *Hammer*.

As secrecy is the main object, which I am desirous to accomplish, in offering this volume to the public, I must confess I have not only found it very difficult to select a channel applicable to my purpose, but was equally perplexed in adopting a style of writing that

was likely to veil me in obscurity. This work, trifling as it may appear, was written over two successive times prior to its being decked in the present costume, but for very cogent reasons, I thought it most advisable to cancel such manuscripts, in order to produce the present ebullition of my fancy, which may thus stand a chance of being palmed upon some poetaster of the day, leaving me in the full enjoyment of that enviable pleasure which results from mingling unsuspected with the numerous conjecturers that will hazard their opinions in consequence of the present publication.

As the shaft of ridicule is divested of its poignant sting, when hazarded at the expence

of sterling truth, I deem it most essentially necessary to assure the public, that upon the score of veracity my several statements are so strictly in unison with absolute matter of fact, that I would most willingly subject the reputation of my work on this head, to the decision of any unbiassed individual long acquainted with Gentlemen Collectors and the Printselling Trade; being thoroughly convinced that such fiat would prove in accordance with the several assertions herein contained.

It is almost superfluous to remark, that in a work like the present (to use a metaphoric mode of expression) the shoe will very frequently pinch the wearer; a species of infliction which nothing but the most urgent neces-

sity could have prompted me to adopt; but, when a disease is found next to irremediable, the administration of lenient prescriptions is not likely to effect a radical cure, as in such cases it is absolutely necessary that the instrument *should probe* in order to cleanse the gangrened wound; wherefore, like an experienced operator, I have felt the urgent necessity of administering caustic to the afflicted part.

Being by nature a very quiet inoffensive man, I should act with injustice to myself were I not thus publicly to assure the community at large, that I harbour no animosity whatsoever towards any particular individual thus blazoned on my page; and with this assurance, I shall now close my laconic Preface, quoting the ener-

getic exclamation of *Ovid*, as strictly applicable to the subject matter of the ensuing pages.

Proh superi! quantum mortalia pectora cæcæ
Noctis habent.

N. B. *As it is not unlikely that the rage for illustrating may extend itself even to the present volume, I have carefully inserted two very copious Indexes, in order to facilitate the Collector in this New Cacoëthes.*

Chalcographimania.

BOOK THE FIRST.







Holbein inv. Wallar fec. A. A. Bierling excud. 1647.

Chalcographimania.

BOOK THE FIRST.

Tribus Anticyris caput insanabile.

HORACE.

Collector's head I will ensure,
Three *Anticyræ* would not cure.

ERE print collecting first broke out,
Your Cits knew what they were about,
Behind the counter standing smug,
As in a blanket's stow'd a bug,
They thought not then of *Hollars*, *Passes*,
Or *Faithornes* (a); no such silly asses,

(a) The personages above-mentioned were very celebrated hand-

Auctioneer's Poetic Prose.

But stuck to *Cocker's* rule of yore,
Which states that two and two make four,
Whereby they well solv'd mundane itches,
By filling pockets of their breeches.
And never knew what 'twas to hear
The glib tongue of an Auctioneer,
Who now-a-days in fibbing mood
Of *gallows* makes an *hanging wood* ;
And paints a *stagnant ditch* to be,
Fine stream of limpid purity ;

lers of the burin. Of the Passes, who were Hollanders, there was a family, consisting of *Simon, Crispin, William, and Magdalena*, all of whom were engravers, and flourished during the reign of *James the First*. *Hollar*, whose industry was almost without a parallel, lived during the reigns of *Charles the First and Second*, while *Faithorne* displayed his matchless glossy stroke during the period of the *Commonwealth*. The major part of the productions of these respective artists are very rare, and produce high prices.



Ingenious *Cocker*, now to Rest thou'rt gone,
No *Art* can shew thee fully, but thine own.
Thy rare *Arithmetick* alone can show
Th' vast *Sums* of *Thanks*, we for thy *Labours* owe



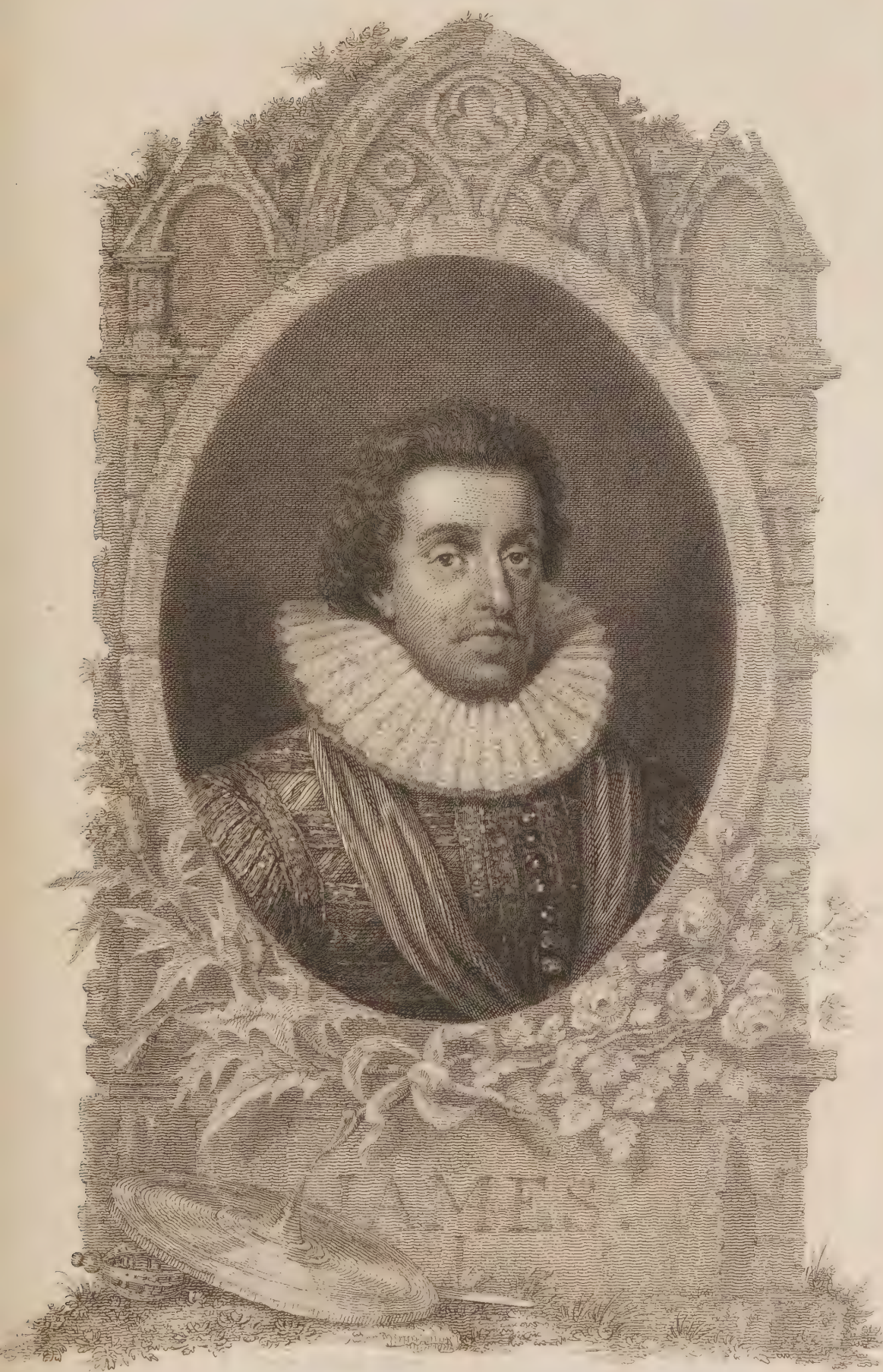


WILLIAM FAITHORNE. —

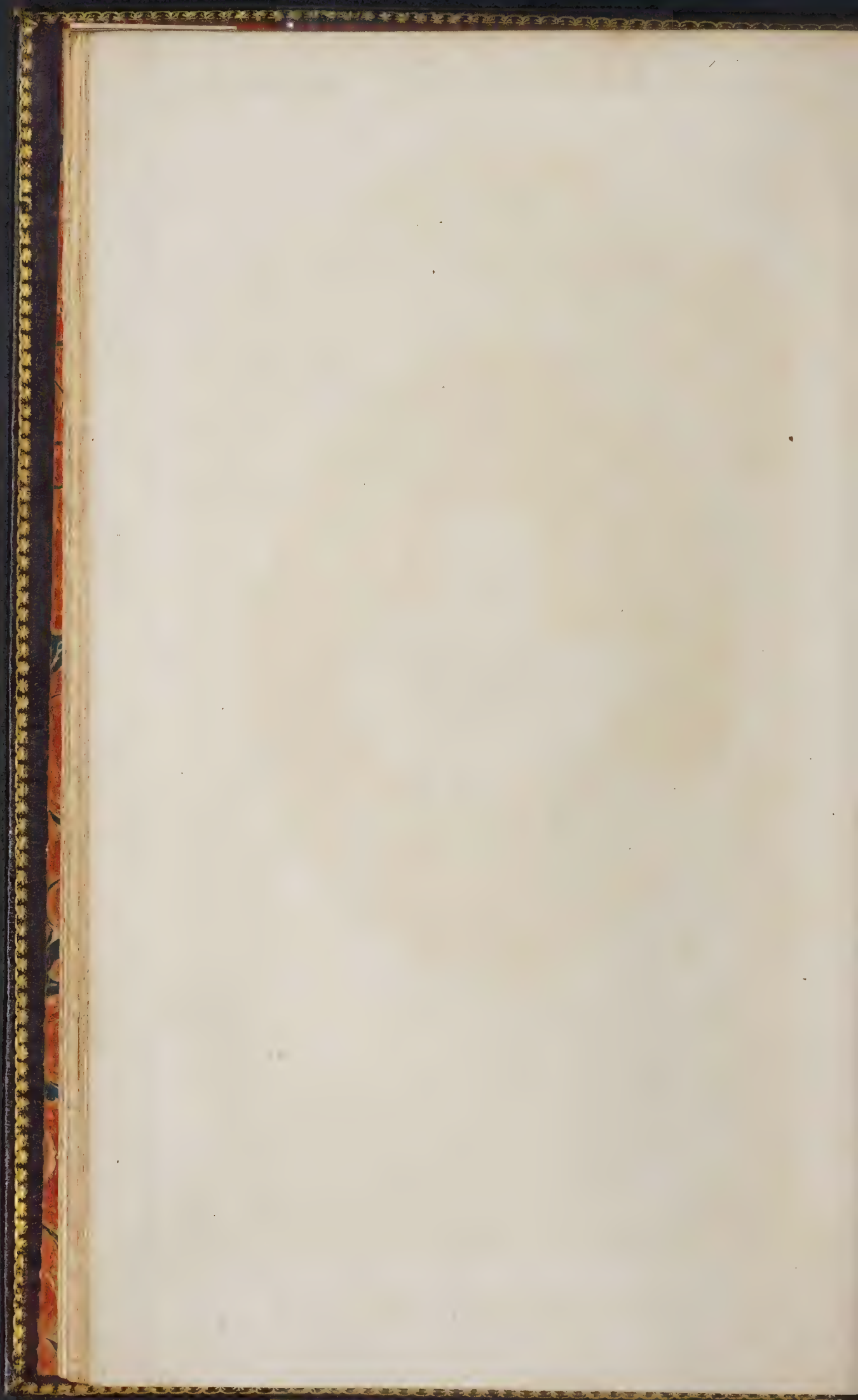
Ipse pinxit.

A. Bannerman sculp.^t





Published March 1st 1804, by J. Wallis, 46. Paternaster Row.





R. Dighton. 1794.

Pub. by R. Dighton March 25 1794

THE SPECIOUS ORATOR.
 WILL YOUR LADYSHIP DO ME THE HONOR TO SAY £50-000
 —A MERE TRIFLE—A BRILLIANT of the FIRST WATER
 an unheard of price for such a lot, surely.

Auctioneer's Poetic Prose.

In short vows ev'ry thing uncouth,
Till *Going*:—*Gone*:—knocks down *Untruth* (*b*);

(*b*) The late Mr. Chr—st—e was most renowned for the fluency of his tongue, a convincing proof of which the above instance will fully make manifest, the facts being as follow: Mr. C—— had a dwelling to dispose of, situated at some distance from Town, which was any thing but picturesque, as a gibbet was in view, while a miserable ditch skirted the garden. In the course of his flourishing description, he literally denominated the former a *beautiful Hanging Wood*, while the latter was *transmogrified* into a *fine meandering stream* of water, which, together with many other flights of poetic prose, so completely worked upon the mind of a gentleman present, that without having visited the premises he became the purchaser. I leave to the reader to form an opinion of his astonishment on viewing the spot in question. The Auctioneer's rhetoric proved however of no effect, as the gentleman ultimately compelled Mr. C—— to resell the mansion, with all its *concomitant beauties*. Neither was this gentleman ever surpassed in the essential art of *picture puffing*: one instance of which I cannot help recording, having been present upon the occasion. A painting, possessing no one attribute that could entitle it to commendation, being put up, and no individual feeling a relish for the lot, our auctioneer, in order to palm it if possible

Origin of Catalogus.

For of all Tradesmen none's so glib,
As Auctioneer at telling fib.

Yet why thus from my theme digress,
In proper place I shall lay stress
On Pulpit Monarchs :—therefore now,
'Fore hero of my tale I bow,
With *Chalcographians* wond'rous dasher,
In time of yore dubb'd, *Haberdasher* (c) ;
Yclepp'd in prints an *Astrologus*,
And nam'd sage Mister *Catalogus* ;

upon the company, expressed himself in the following terms :
“ *It wants nothing but a touch of the Promethean fire to start
“ from the canvas and fall a-bidding.*”

(c) Whether any personal allusion be intended by selecting an individual of the above trade, the writer leaves the *Chalcographimaniacs* to discover.



Plato on Beryl. *L. Montague?*
according to Act of Parliament *J. Woodbridge Sc.*

Foundation of the Mania.

When Cit he well knew how to wheedle,
O'er thread, tape, bobbin, silk, and needle,
Could sport with dame a joke, to win
Her custom, on a corking pin ;
And with true puritanic face,
Avouch'd his buttons good and lace ;
From which such profits were acquir'd,
As gain'd all comforts he desir'd ;
And made him thus turn staunch projector,
Of *Chalcography* grand Collector ;
Whereby his thoughts, like modern Plato,
Of each Lot rare teem'd with the fate O !
Enamour'd thus my Knight became,
And cherish'd print-collecting fame (d).

(d) *Licet superbus ambules pecuniæ,
Fortuna non mutat genus.*

Foundation of the Mania.

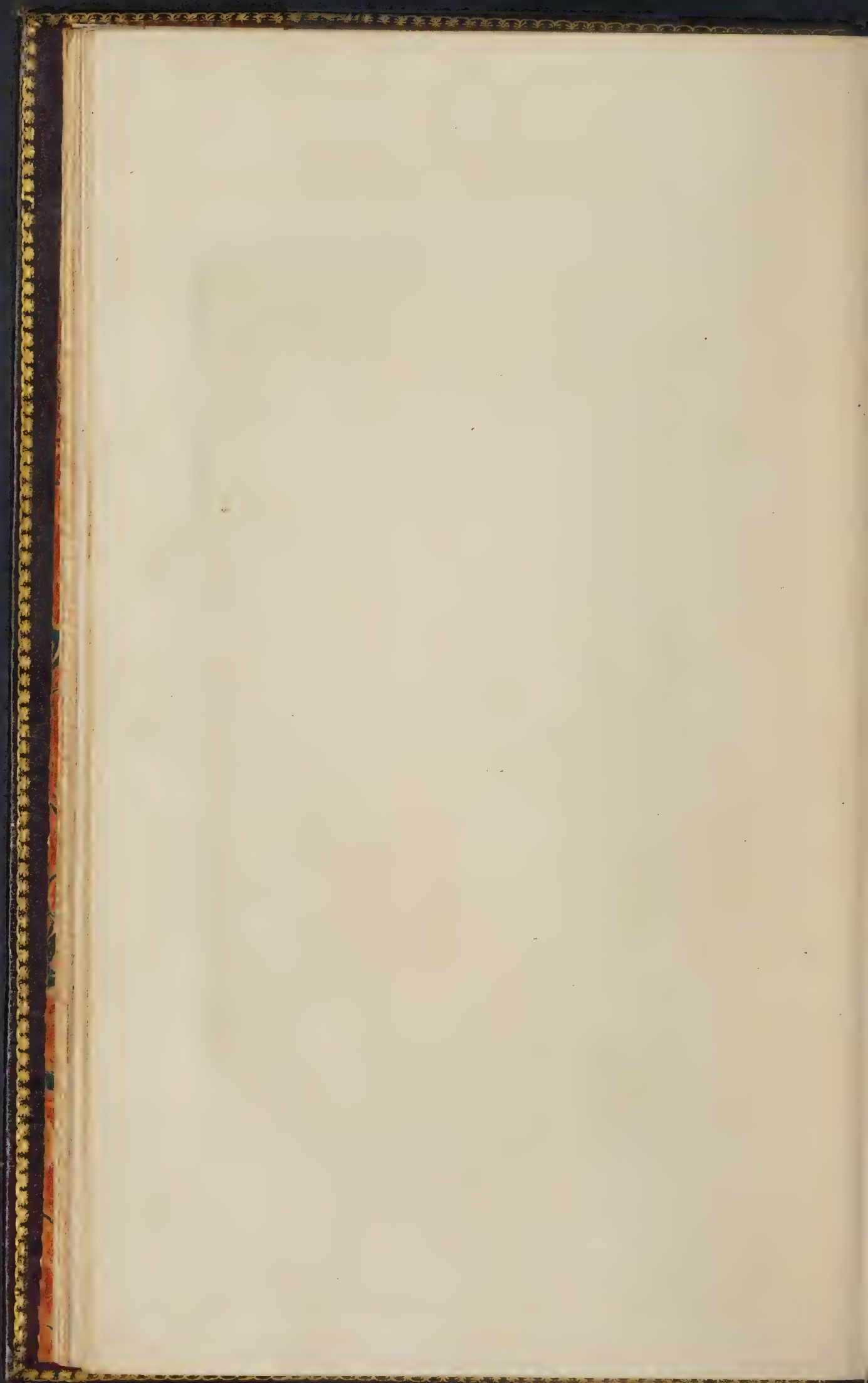
One eve—portentous was the day,
While soaking with a friend his clay,
Behind the door hung hock of bacon,
Whereof that noon he had partaken;
Which was in glass reflected seen,
That o'er the chimney hung I ween,
When *Catalogus* glowing hot,
And seizing, fancy-fir'd, the pot,
Exclaim'd without a word of stricture,
“ My friend, my friend, Oh! there's a picture (e);

(e) That this circumstance did occur to a tradesman, the writer most solemnly declares, and that from the moment he beheld the *reflected Hock of Bacon*, he became a red-hot Collector; his first purchase being a most vile copy of Rubens' celebrated picture of the Tribute Money. This mania was ultimately attended with very disastrous consequences, as the individual alluded to was in the end reduced from a state of comparative affluence to absolute beggary.



J. Cha

S^R. PETER PAUL RUBENS.





Engraved by J. H. Stanger, from a drawing by J. H. Stanger.

Engraved by J. H. Stanger, from a drawing by J. H. Stanger.

ISLINGTON.

Engraved by J. H. Stanger, from a drawing by J. H. Stanger.

John Bull's Opinion of the Arts.

“ A work like this I'd money stake on,

“ And everlasting gorge on bacon :”

Mine host who dealt in butter, cheese,

And eggs, then lolling at his ease,

Exclaim'd—“ For cart-load as I live,

“ Of *picture* trash I would not give,

“ To hang each chamber's walls around,

“ Of Single Gloucester cheese a pound.

“ If I for flesh of hog feel itch,

“ I've always ready well-cur'd flitch,

“ Or *ven* I flesh and blood wou'd see,

“ There's *wife*, and daughter Margery :

“ And as for paintings of green fields,

“ With streams and all the country yields,

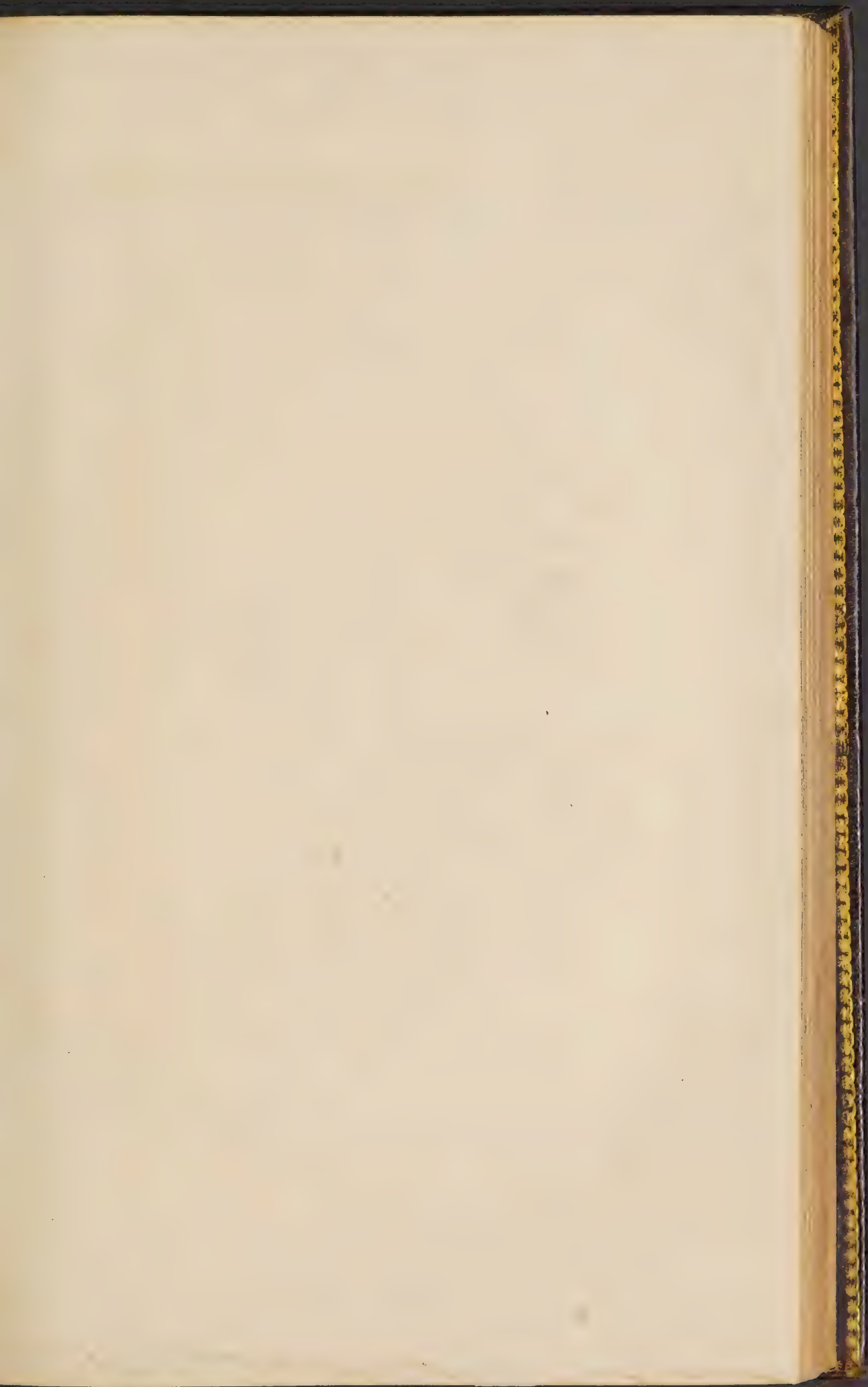
“ To my mind *picture* ne'er excels,

“ Sweet *Islington* and *Bagnigge Wells*.”

Praiseworthy Indignation.

A slur thus thrown upon the art,
Thrill'd *Catalogus* to the heart ;
Who thus held converse with himself :—
“ Shall I with purse o'erstock'd with pelf (*f*),
“ And instinct of the higher class,
“ Herd still with such an arrant ass ?
“ Forbid it bobbin, tape, and lace,
“ I'll quit the city, drudging place ;
“ And henceforth bid such dolts defiance,
“ Leaguings with Auctioneers and Science.”
With mind thus fir'd, the just reflector
Of bold *Achilles* fam'd or *Hector*,
Our bobbin knight friend Blue-mould quits,
Resolv'd to bid adieu to cits :
So strait to Haberdasher blade,
Good-will is sold and stock in trade ;

(*f*) *Fortuna nimium quem fovet stultum facit.*

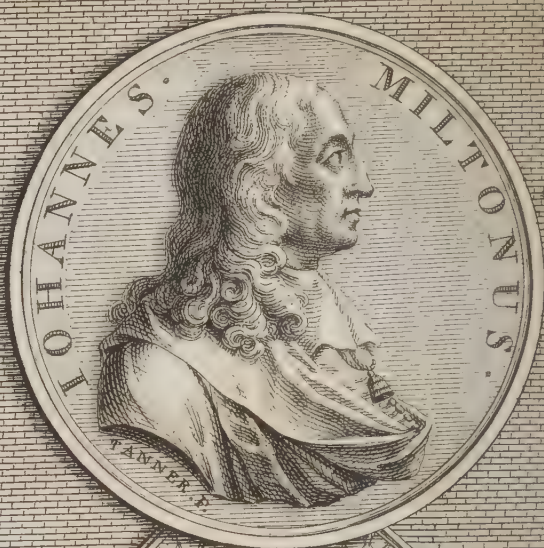




H. Parsons sculp.

MICHAEL ANGELVS BONAROTVS PATRITIVS
FLORENTINVS AN AGENS LXXIII





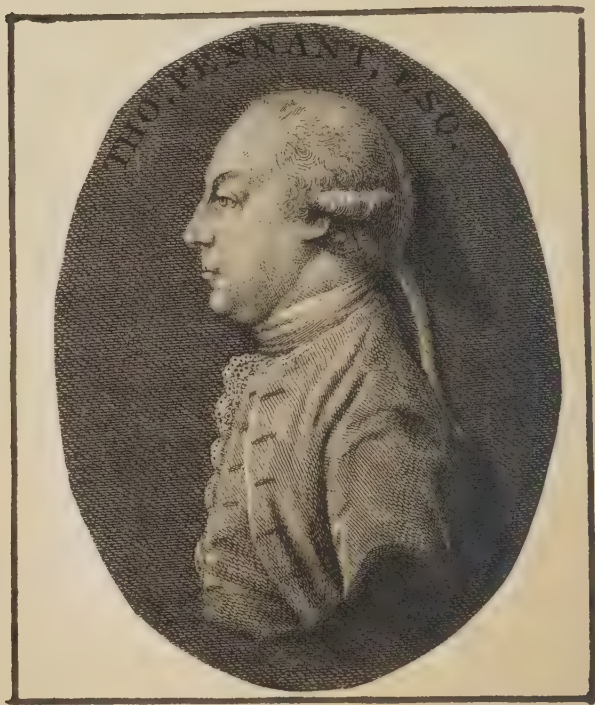
ARE ARG. AVRO

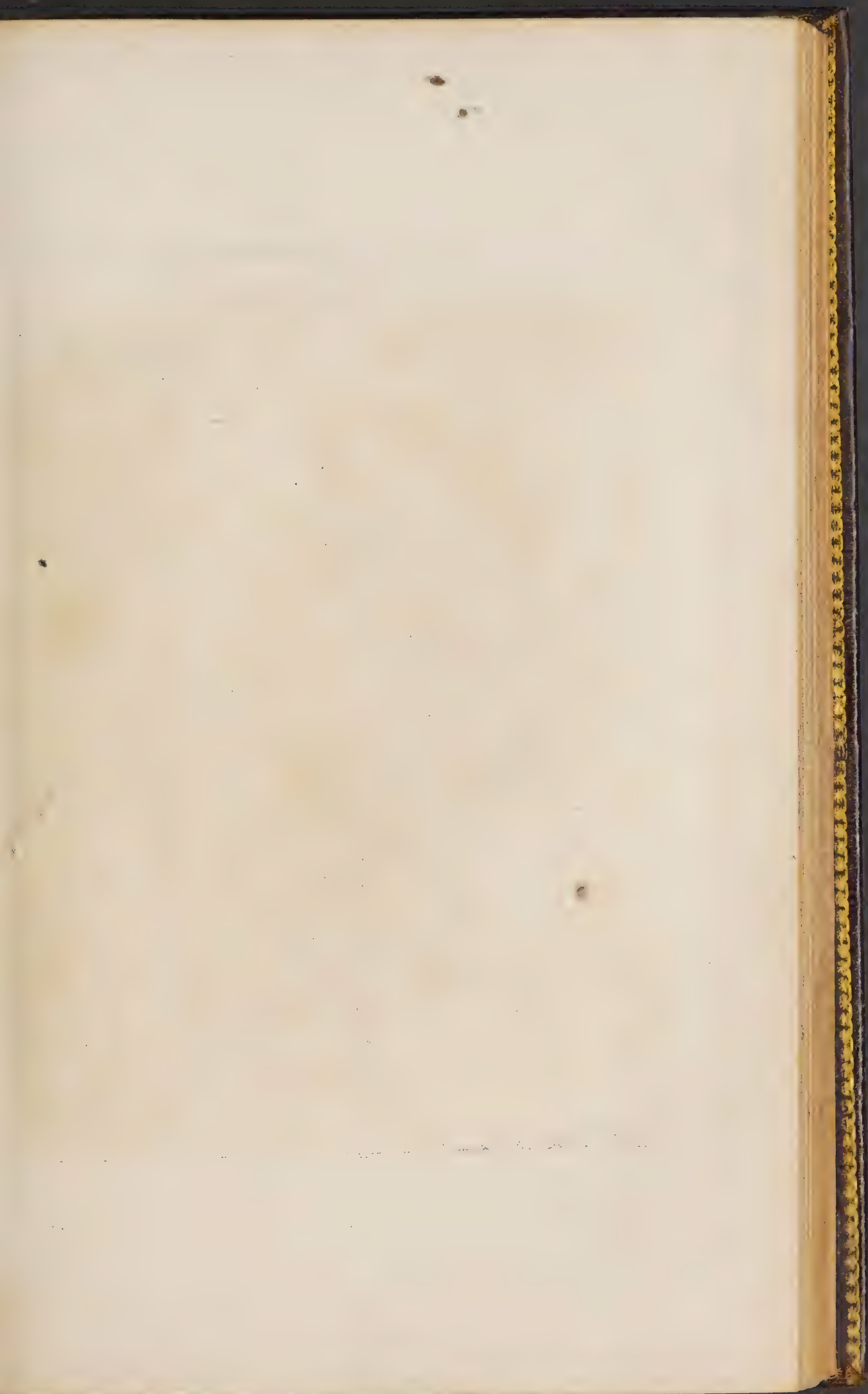
E
MARMORE
IN ECCLESIA
SANCTI PETRI
APUD WESTMONASTERIUM
ERECTORE
GULIELMO BENSONO ARM
ANNO SALUTIS HUMANE
M DCC XXXVII.
RYSBRACHIUS
SCULPSIT.

Τὸν πέρι Μῆος' ἐρίδῃσε, δίδε δ' ἀγαθὸν βε κακόν,
'Οφθαλμῶν μὲν ἄμερσε, δίδε δ' ἠδ' εἶαν Ἀοιδῶν.
Viro ornatissimo GULIELMO BENSONO Arm. MILTONI sui Tabulam
hanc merito votivam D. D. D. Francus Peck, A. M.

J. Hulett del. et sculp.













The Hero's Person described.

When fraught with no one germ of pity,
Great *Catalogus* leaves the city ;
And to regale with Sales his heart,
Takes lodgings near the Picture Mart,
That he *Don Quixote*-like—may glance,
And tilt at every lot—the lance ;
Since *bacon-hock* had left a stamp,
No earthly pow'r could ever damp.
Thus Champion *Catalogus* see,
'Scap'd bonds of Haberdashery ;
Fraught with a soul that might stand stilt on,
And war with *Shakspeare* wage, or *Milton* ;
Whose brain for grand pictorial flow,
Might *Raphael* daunt—or *Angelo*.
For whoso dares look half so big
As he who wisdom gleans from Pig ?

But now his person to describe—
He was in troth of dumpling tribe ;

Costume of Catalogus.

'Neath jazy white as fat of mutton,
Was circle seen like mould of button ;
Wherein were set two sharp black eyes,
With grunTERS' vying for the prize ;
Which o'er the cheeks of pimply red,
Shone knobs of jet on coral bed ;
While features spoke conception dense ;
Replete with all—save common-sense :
The stomach like the face was round,
True type of *Aldermanic* mound,
His thighs were short ; each leg was thin,
And club-foot base to either pin.

As for his garb, cock'd hat he wore,
Like beaver gilt o'er hatter's door (*g*) ;

(*g*) Lest the reader should erroneously be led to infer that the head-covering in question is after the modern fashionable shape, it is but needful that I should place matters in a just point of view ; therefore, I beg leave to acquaint him that the beaver of our





Samuel Whitbread, Esq. M.P.

Published by Sherwood, Neely, & Jones, July 20-1815.

Costume of Catalogus.

The coat was blue, of full dimension,
His vest of silk brac'd stomach's tension :
For brigs he wore choice glossy satin
Whose breech had well ta'en Whitbread's vat in,
While mottled worsted cloth'd each leg,
That look'd in Hessian boot a peg ;
Nor treat friend reader with disdain,
Though mention'd last—gold-headed cane ;
Which ranks with Doctor of Degree,
The half procurement of his fee,
Since scone with him is oft as thick
And brainless as companion *stick* :
Wherefore with *Esculapian bane*,
'Tis *head* 'gainst *stick*, and *stick* 'gainst *brain*.
Arm'd *cap-a-pee* thus view my Knight,
On Hobby dare the Auction fight,

Catalogus is framed after the fashion of those gilt gingerbread hats which are annually strung up at *Bartholomew Fair*.

The Hero's Invocation.

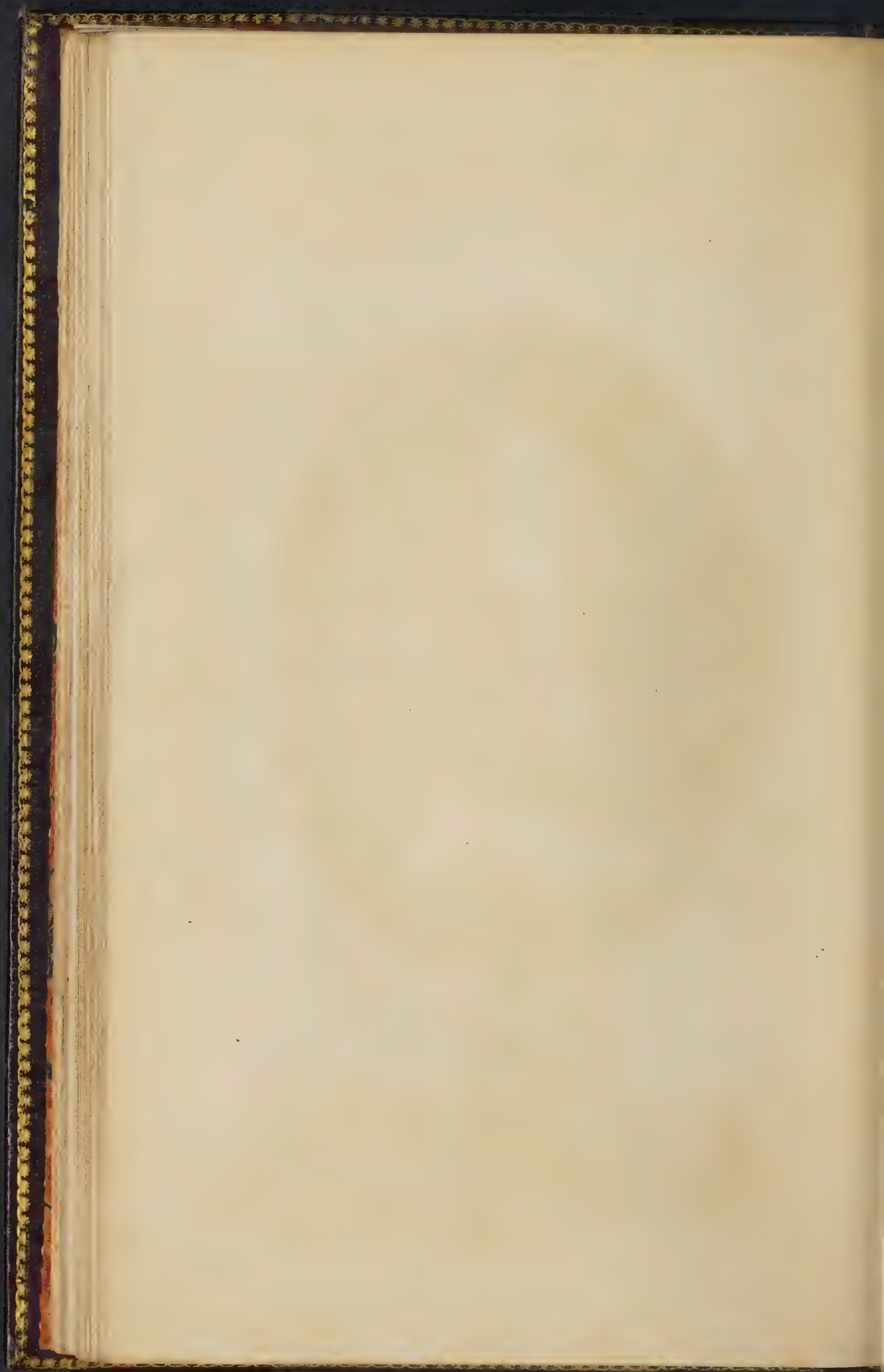
With gold he vows the palm to win
 By bidding bold, through thick and thin ;
 A name, a name, he must ensure,
 And burns to rank *Great Connoisseur* (h).
 Not Alexander, Cæsar, Boney,
 Ambition holds so much a crony ;
 As *Catalogus* sought to view,
 His name enroll'd with prime *Vertu*.

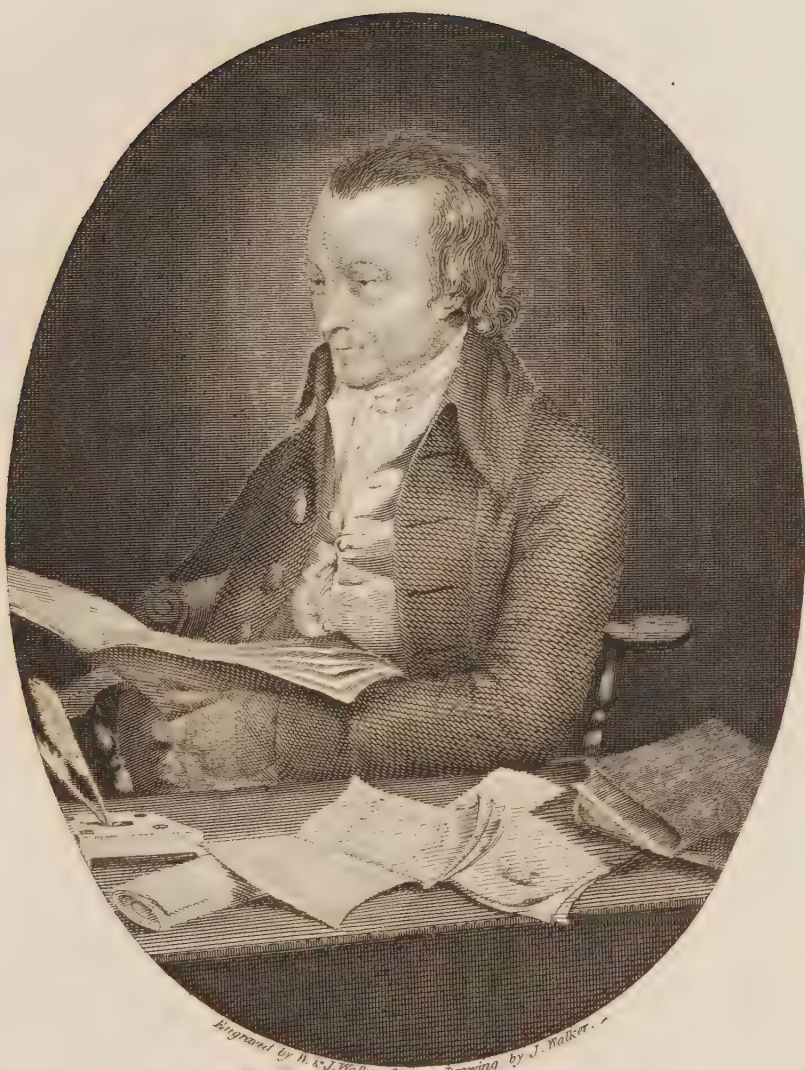
“ Ah !” would he cry ;—“ could I but boast,
 “ A Musgrave's (i) fame, though now a ghost,
 “ Was I not as I am, a stranger
 “ To deep intricacies of *Granger*,

(h) *Digito monstrari et dicier hic est.*

PERSIUS.

(i) The foundation of S—r W—ll—m M—sgr—v—'s collection was the purchase of the stores of Mr. Throsby, the historian of Leicester, which were procured for a very mediocre price ; where-





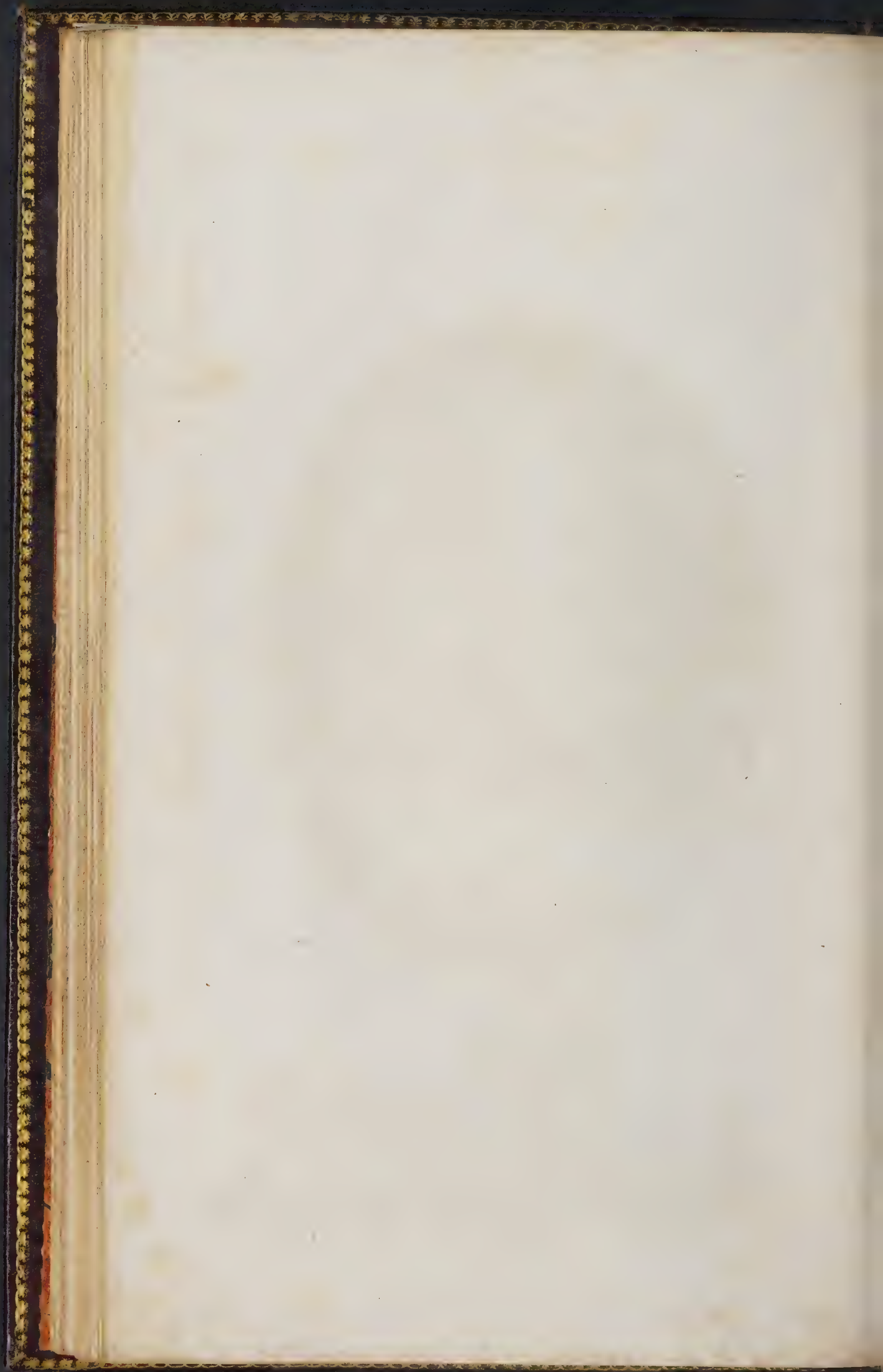
Engraved by H. J. Walker from a Drawing by J. Walker.

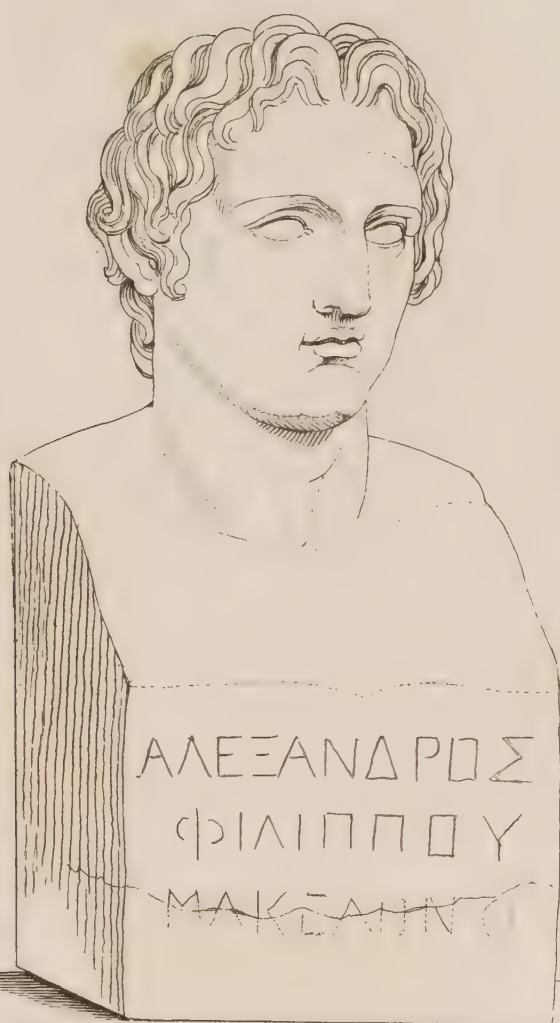
J. J.

Æ. 50.

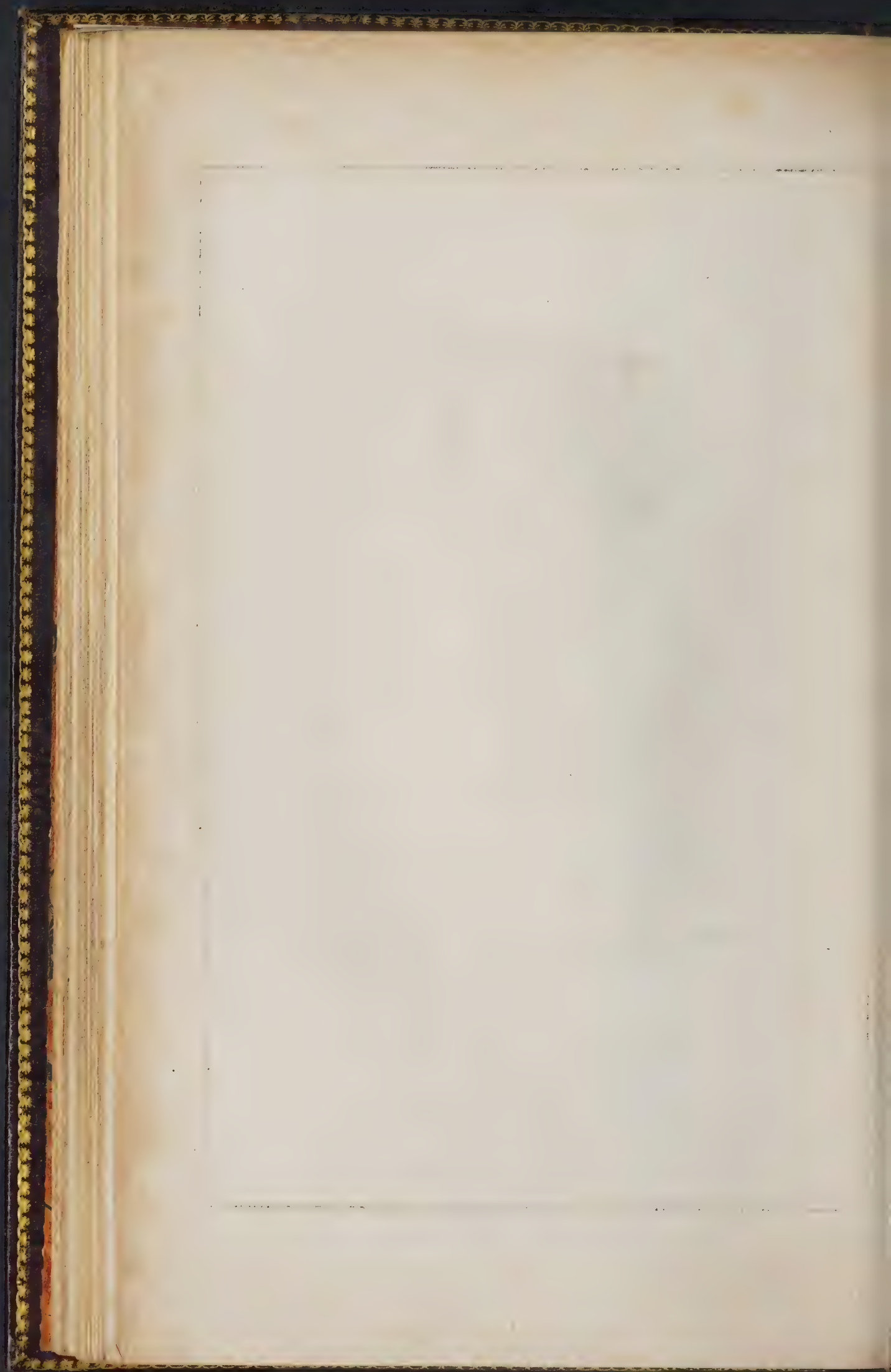


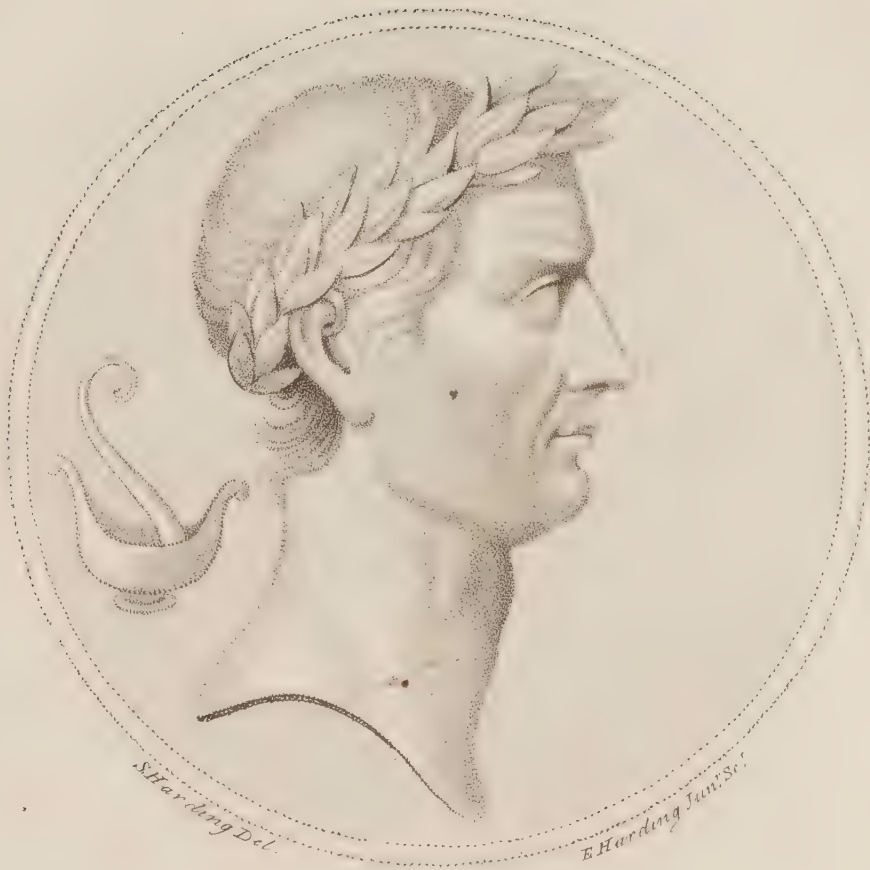
Published by J. Thomas, Leicester Street, and sold by W. Miller, N. 65, Strand, London.





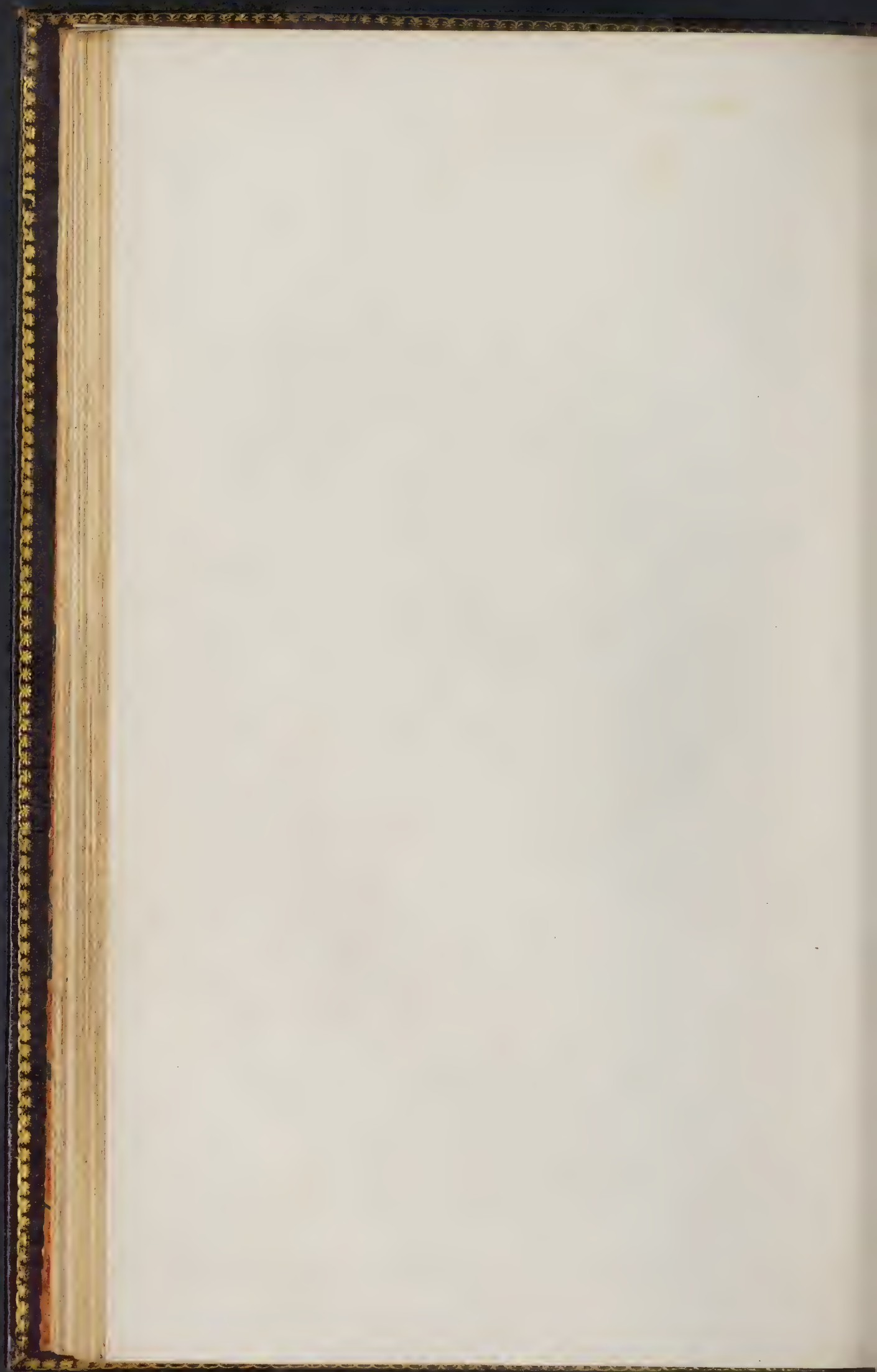
ALEXANDER.





JULIUS CÆSAR.

From a Coin of him in D'Hunters Museum.



The Hero's Invocation.

“ But *Caulfield*-like (*j*) who claims oblation,
“ Was vers'd in godlike *Illustration*,
“ Of *Burnet*, *Clarendon*, and *Pennant* (*k*),
“ Then Wisdom's mansion I should tenant ;
“ And claim perhaps the envied thanks,
“ Of thrice renown'd Sir *Joseph Banks*.

as at the sale of the M—sgr—ve effects by R—ch—rds—n, they produced the most enormous sums.

(*j*) This personage, concerning whom more will be said in the progress of the poem, is very justly esteemed one of the best judges of old portraits now living.

(*k*) As it is more than probable that this volume may fall into the hands of many individuals unconnected with *Chalcographimania* pursuits, I think it necessary to state that the *Mania* has for many years existed among collectors of illustrating the four above-mentioned works with portraits and views ; the volumes in question being either interleaved with folio paper, or else inlaid upon sheets of the largest atlas size, in order to admit decorative prints of all dimensions, without being compelled to double them.

The Hero's Invocation.

“ O! for a J—ff—ys’ potent brain,
 “ The sound profundity of Th—ne,
 “ A R—ch—ds—n’s immortal glow,
 “ Capacious scull of *M—lt—no* ;
 “ Or that I had the mazes trod,
 “ Of sly *C—ln—ghi*, or great D—dd ;
 “ With Gr—v—s in cunning could keep pace,
 “ And vie with S—m—co, Smith (*l*), or St—ce ;
 “ Knew like a *N—ch—ls* (*m*), print and book,
 “ Or had the keenness of *Tr—ph—k* (*n*),

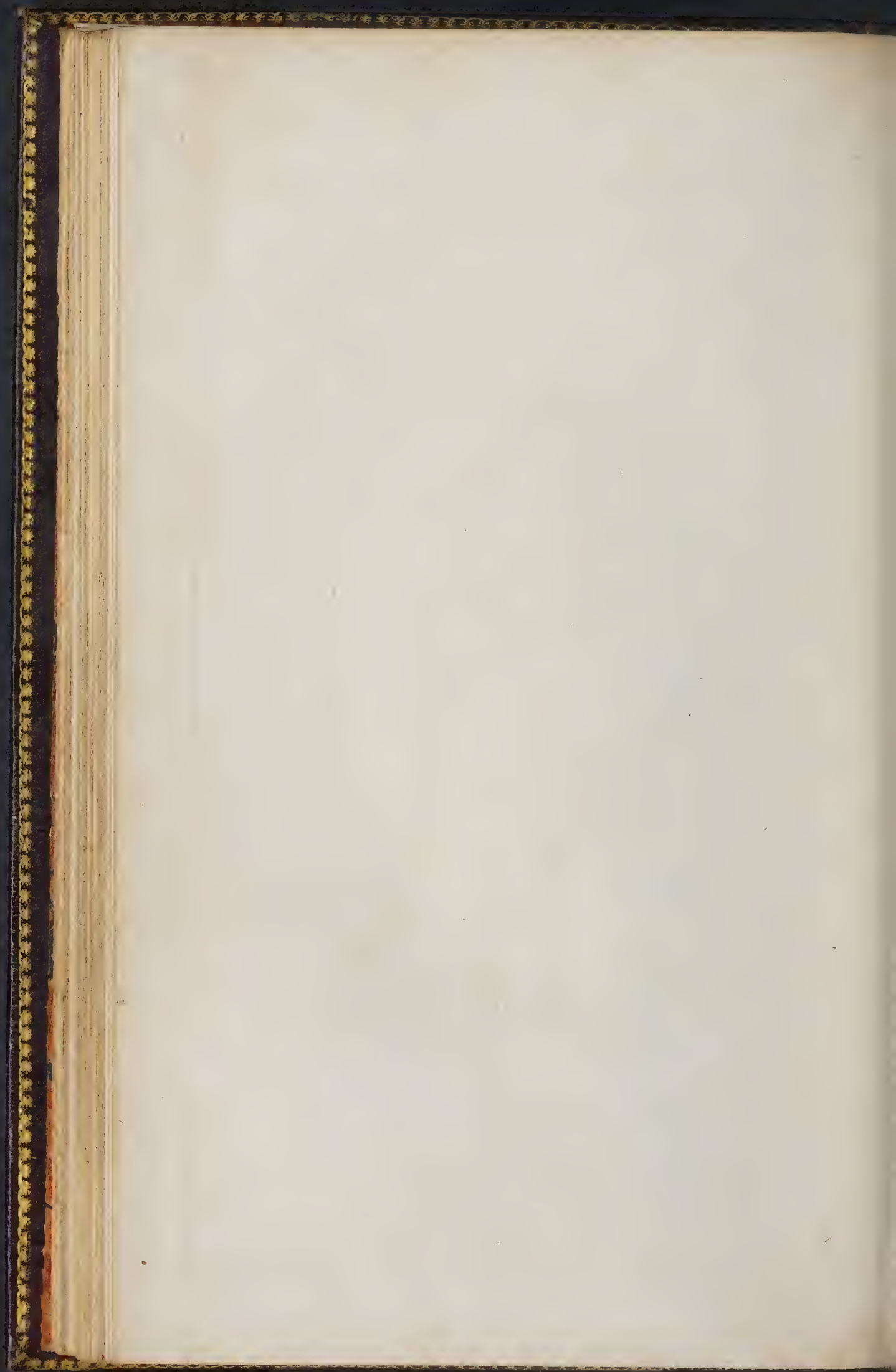
(*l*) Few persons connected with the printselling trade are more deserving approbation than Mr. T. Sm—th, whose assiduous research into every thing connected with the antiquities of our metropolis, justly entitle him to the applause of every Topographical Collector, independent of which, as the father of a family, his conduct is deserving the warmest commendation.

(*m*) This most respectable individual is allied to the niece of the late Ald—rm—n B—yd—ll, who is herself a great portrait collector; indeed, so universally is the integrity of Mr. N—ch—ls



ALDERMAN BOYDELL.

London Pub^d Dec 20. 1804 by J. Parry 10 Pall Mall Street





JOSEPH AMES



F.R.S. & S.S.A.

Robt. Laurie fecit.

The Hero's Invocation.

“ Of *N—rf—k's B—t (o)* claim'd the skill,
 “ That gave poor *St—w—rt* bitter pill;

established among the trade, that in case any variance occurs in affairs connected with bookselling, both parties are usually satisfied by nominating Mr. N. as umpire, whose fiat is deemed at all times conclusive. Far different however was the conduct of another bookseller named N—c—ll, who has long since been a bankrupt, and was indebted for his first rise in the world to the following circumstance: S—r J—hn Ing—lby, of R—pl—y castle, who was residing in Switzerland at the period alluded to, had a very extensive and valuable library of the choicest old literature, which the B—r—n—t's steward, not conceiving of any value, took upon himself without consulting his absent master, to dispose of to the last mentioned Mr. N. who, in exchange, furnished the library with *modern works*, to the no small discomfiture of S—r J—hn, who found upon his return to England that all the *Black Letter Lore* was NON EST INVENTUS.

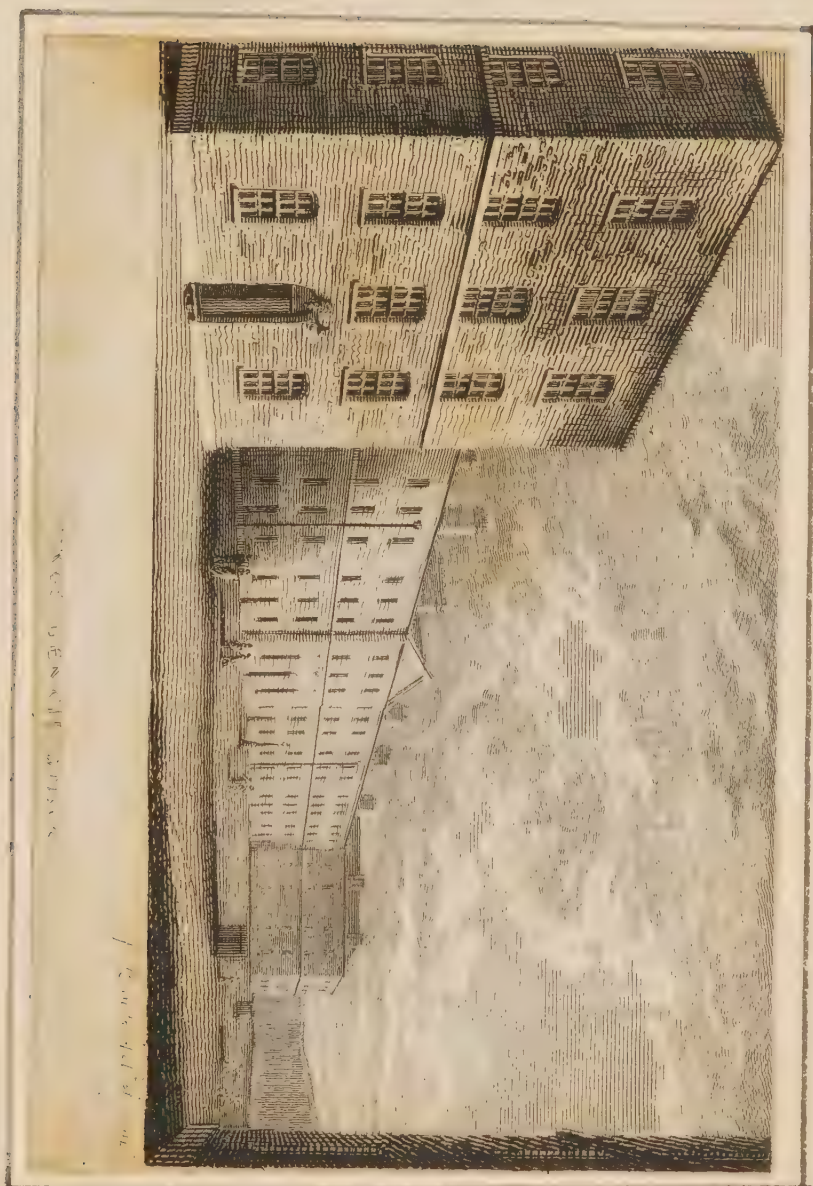
(n) This bookseller had the good fortune to purchase, by mere chance, a unique tract from the press of Caxton, not mentioned by *Ames*, or any other typographer. The subject of this curious specimen was a Latin oration of the Duke of Burgundy of that æra, upon his investiture with the Order of the Garter. Mr. Tr—ph—k caused fac-similes of the type to be cast, and then

The Hero's Invocation.

“ Or rank’d with *D—rd—s* (*p*) cutting blade,
 “ That rarely trounc’d bookselling trade.

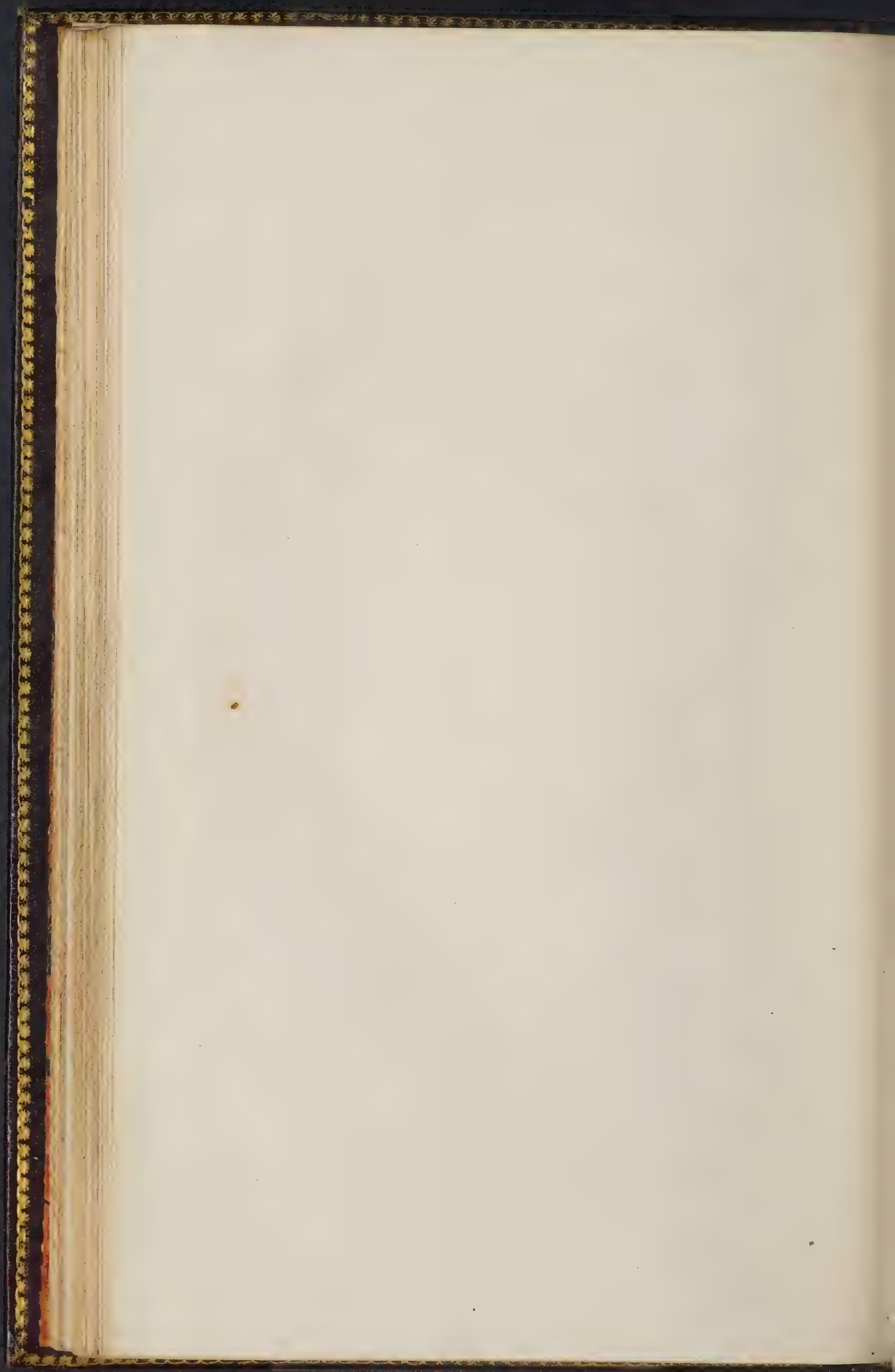
had a few copies struck off, which he sold at good prices, after realizing a round sum by the original specimen.

(*o*) The above man, whose butcher-like person is the precise type of his mental endowments, which rank upon a par with those of the b—e creation, was for a series of years the companion of and caterer for the D—ke of N—rf—lk, nor did his grace scruple to visit this dealer, when immured within the walls of the Fleet prison; there is however nothing very astonishing in this predilection, as he no less made a crony of the late St—n—y B—w—s, of Str—thm—re renown, who paraded the rules of the Bench for a series of years. This B—t procured a large sum of money from St—w—rt the Auctioneer, upon a collection of works, which when disposed of did not net the sum advanced by several hundreds, notwithstanding which the creditor has in vain sought to recover the amount, B—t putting off payment by the litigious expedient of removing the action from court to court, so that it is more than probable the Auctioneer at length harassed out, will relinquish his claim altogether. To this circumstance we may subjoin another illustrative of this man’s character. He had bargained for a book with Fl—y—r of the Strand, who possessed two



THE HOUSE OF COMMONS

1754





George Marquis of Buckingham.

*Drawn from the True by W. L. Brown, Engraved by W. Grainger, and Published
according to Act of Parliament, by C. White, N^o 7, Paternoster, June 17, 1791*

The Hero's Invocation.

" Nor less renown'd among the *Quorum*,
 " Well vers'd in costume—*T—mmy C—r—m*.
 " Come and illume me *J—cky Sc—tt* ;
 " Who cross'd the Tweed not worth a jot :
 " With scarce a kelt to shield poor breech,
 " Well arm'd with arrogance and itch.

copies of the work in question, one being in much finer condition than the other. B---t however, not choosing to give the sum required for the best, paid for the inferior copy, but on conveying his purchases to the hackney-coach, took especial care to carry the highest prized volume in lieu of that which he had actually paid for; nor could the bookseller ever procure the smallest remuneration.

(*p*) This Irish Catholic collector, whose relationship to a late M---rch---ness, procured him for a period the countenance of the M---rq---s of B---ck---ngh---m, after trafficking in pl---s, editing the Or---cle newspaper, in conjunction with *P—t—r St—w—rt*, buying and selling books and prints, and lastly, *flying paper kites*, that is to say, carrying on a promissory note traffic, was at length compelled to retire from the gay scenes of the metropolis, and assume a false appellation, leaving his name upon the ledgers

The Hero's Invocation.

“ And come of Scotia's race, another
“ *B—kb—nd—g* Bill, the former's brother ;
“ Their glowing feats, O! let me sing,
“ That make the Auction chambers ring.
“ Since more or less they both extend,
“ To me their aid, and prove the friend :”

Thus *Catalogus* sagely spoke,
Burning to burst the pond'rous yoke
Of *Ignorance*, that bound his brain,
In dull Bœotia's leaden chain :—
With inspiration fraught, he hies,
And volumes four of *Granger* buys ;
Granger—whose biographic page,
Hath prov'd for years so much the rage ;

of numerous dealers, who, to the present hour, have just cause to regret their connection with this *universal empiric*, who saved his *Bacon* by sojourning at HAM.

Engraving and Wood Cuts.

That scarce one book its portrait graces,
Torn out alas ! each author's face is (*q*).

My Hero reads, and thinks, and reads,
As future *Chalcographian* deeds
His brain with mad'ning frenzy fire ;
“ For prints ;” he cries, “ I burn, expire !
“ Ah give me portraits good or bad,
“ To physic fancy running mad ;
“ Impressions bright, or if *rariss*.
“ Impressions dull wont come amiss (*r*) ;

(*q*) The shameful practice of mutilating old books, which continued unabated for a series of years, has at length subsided, the generality of collectors being now just as eager to restore the heads to their mutilated works, as they were formerly eager to tear them from the volumes in question.

(*r*) I cannot better evince the comparative value of prints, according to the state of the impressions than by instancing a small portrait of the *Marchioness of Buckingham*, of the period of

 Engraving and Wood Cuts.

“ Nor be forgot choice wooden cut,
 “ Of *Skelton* or the *Cut-purse* slut (*s*);
 “ Cost what they may, I must possess 'em,
 “ They are my idols, good heav'n bless 'em (*t*).”

James the First, engraved by *Magdalena Passe*, a common specimen of which is not worth *five shillings*; whereas a fine head from the same plate will bring *ten guineas*, and if a proof could be produced it would in all probability realize *twenty*.

(*s*) I now deem it necessary to remark that my wonder has uniformly been excited upon inspecting illustrated Grangers, to observe heads inserted which in all probability did not bear a trace of the personages whom they are stated to represent; that a writer so competent should therefore have enrolled these abortions upon his biographic page is wonderful. In addition however to such pretended likenesses as *Selman* the pickpocket, *Nell Rummin* the ale-wife, in the reign of *Henry the Eighth*, *Bull* and *Farnham* the weavers, and countless others, I shall quote two cases where the portrait of one man is assigned as the resemblance of another; instance *Caxton* and *Pinson*, the printers, the former being the likeness of an Italian poet, and the latter a copy of a folio wood-cut, representing a foreign man of literature.

(*t*) *Si foveat in terris rideret Heraclitus.*



See here the Prefidess oth pilfring Trade
 Mercuryes second; Venus's onely Mayd
 Doublet and breeches in a Uniform dresse
 The Female Humurrist a Kickshaw messe
 Heres no attraction that your fancy greets
 But if her FEATURES please not read her FEATS..



THE ARAIGNMENT OF
John Selman who was executed
neere charing - crosse the 7. of Ianuary 1612.
for a Follony by him committed in the Kings
Chappell at White-Hall upon Christmas day
last, in prefence of the King and divers of the
Nobility.



LONDON

Printed by W. H. for Thomas Archer and are to be
sold at his shop in Popes-head Pallace 1612.

Pub^d by Caulfield & Herbert 1794



ELINOR RUMMIN,

The famous Ale-wife of *England*.

Written by Mr. *Skelton*, Poet Laureat to King

Henry the egiht.



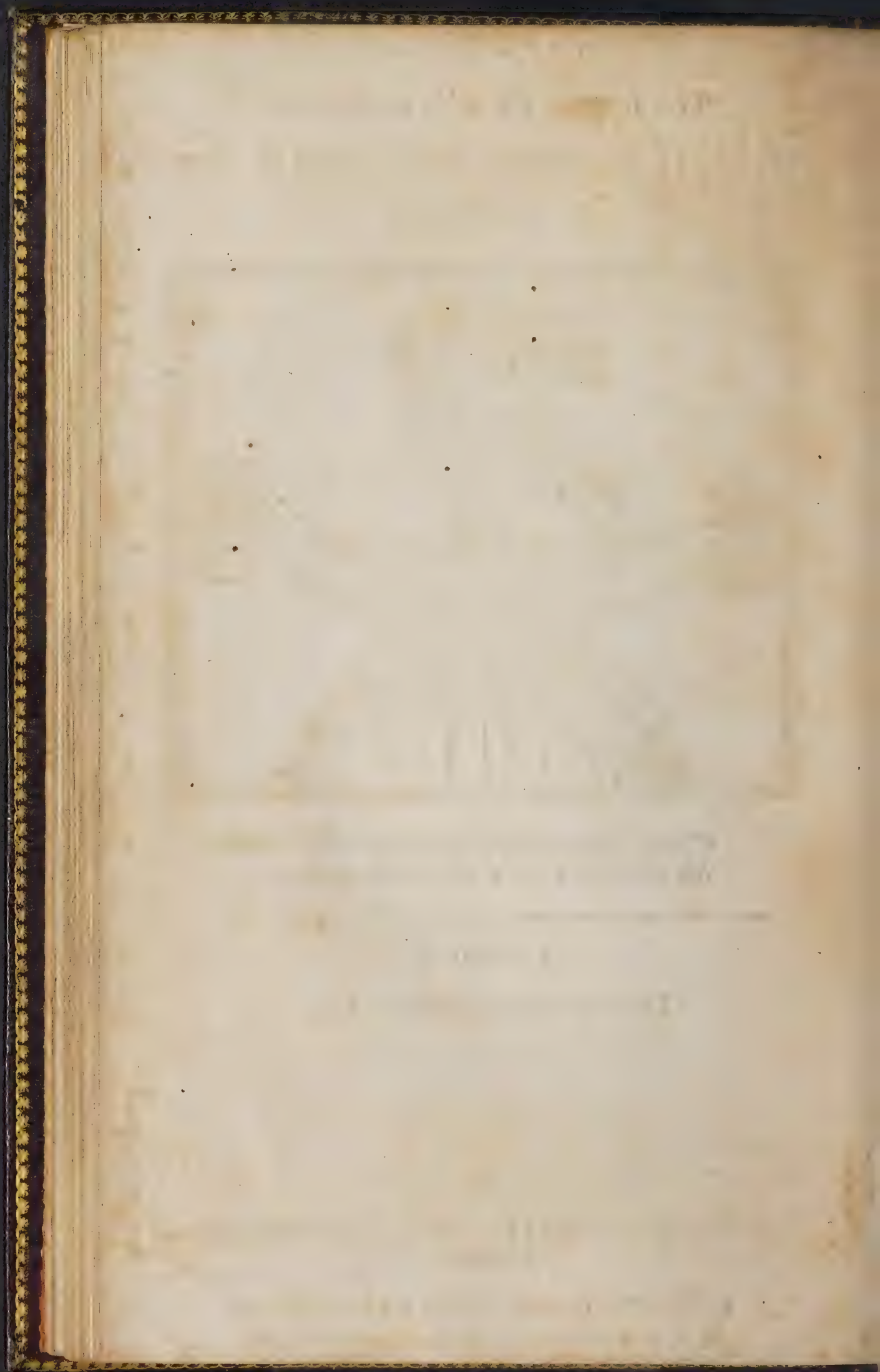
*When Skelton wore the Lawrell Crowne,
My Ale put all the Ale-wines downe.*

LONDON .

Printed for *Samuel Rand* 1624.

From the Original, in the Library of the Cathedral Church at
Lincoln.

Published, May 12, 1794, according to Act of Parliament,
By W. RICHARDSON, Castle Street, Leicester Square.



A True Discourse of the
famous upstart Prophets, *Richard*
Weaver of *White-Chappell*, and *John E*
of *Saint Butolphs* Algate, now Prisoners, the one
and the other in *Bridewell*: with their Exam
and Opinions taken from their owne mouthes
Anno 1636.

As also of *Margaret Tennis* now Prisoner in Old Br
Hereticall Opinions held by her, at the same time

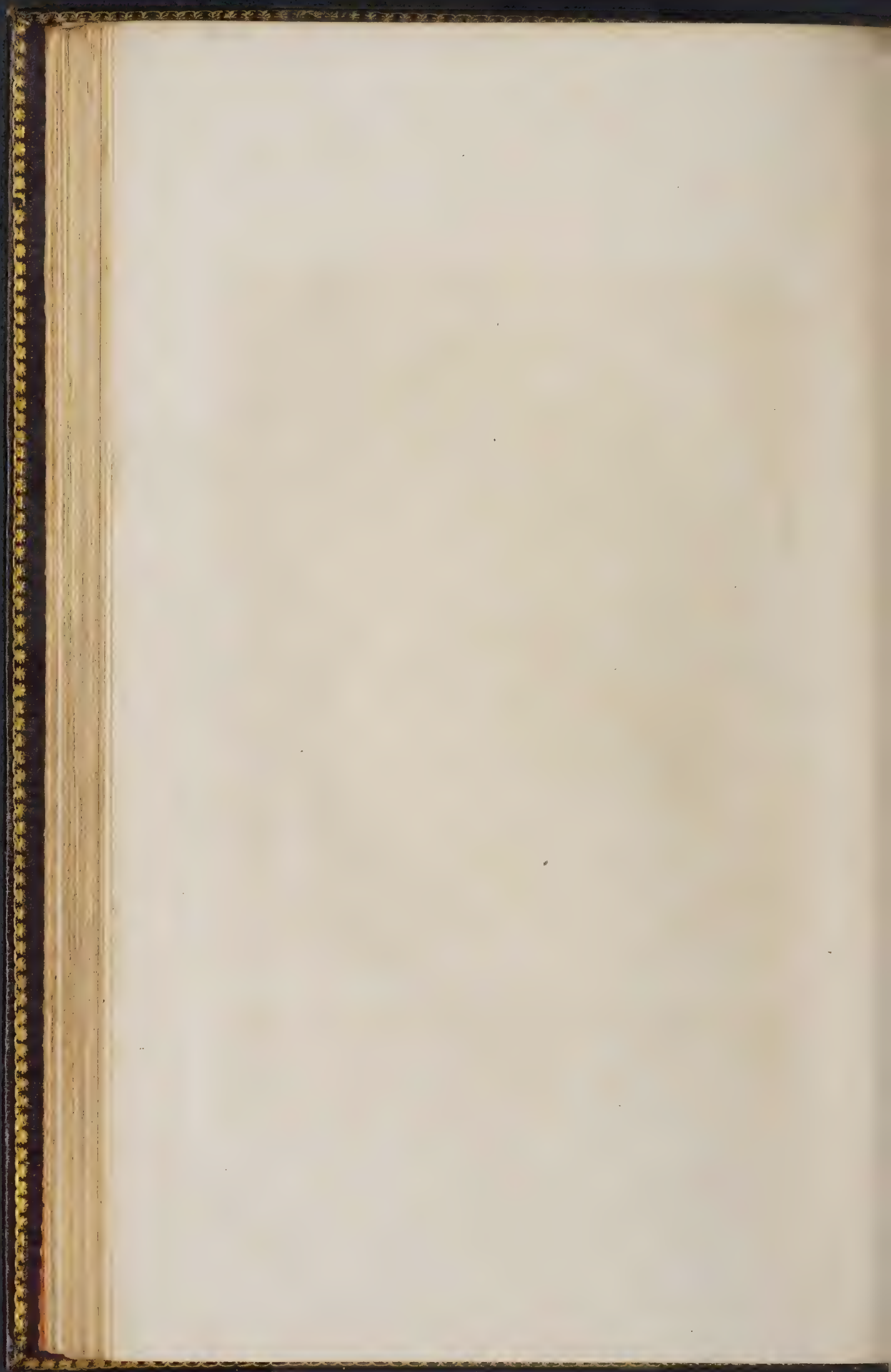
Written by T. H.



Printed at *London* for *Thomas Lambert*, and are to be
the signe of the Horse-shoe, neare the Hospitall-gate
Reprinted by *J. Caulfield*, 179

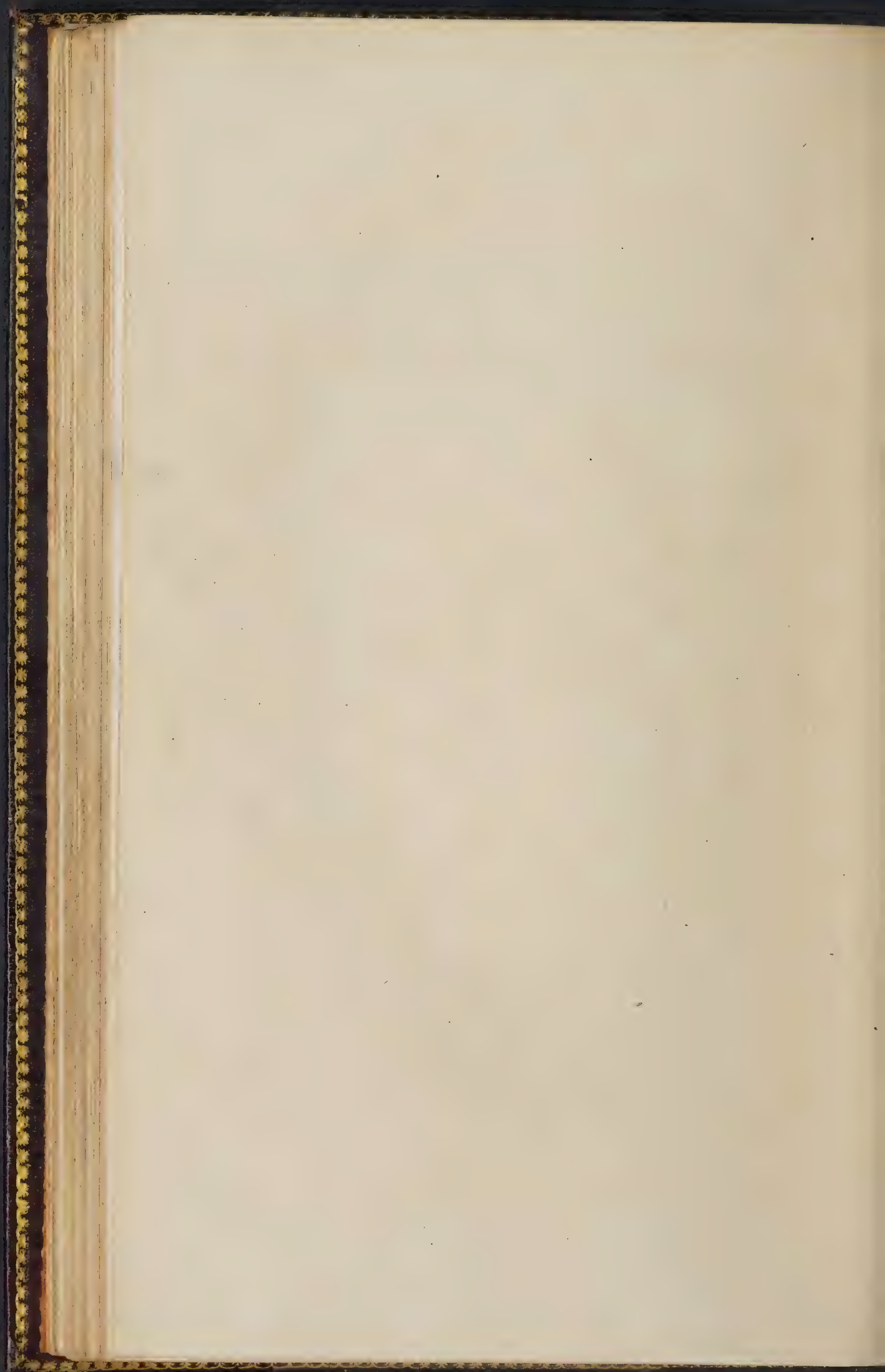








RICHARD PYNSON.



Granger, Bromley, Pilkington, Strutt, &c.

Great *Granger* read huge Bromley's text (*u*):
True Cataloguing lore came next;
Whose page renown'd was read *sans* ceasing,
Fell cacoethes thus increasing:
In due succession *Strutt* was bought (*v*),
With sacred *Chalcography* fraught;
From *Finiguerra's* graven brass *
(Which W—db—rn vowed naught could surpass †,

(*u*) This volume, although incomplete, is a proof of infinite perseverance and industry, and well deserves the commendation of every Chalcographimanian.

(*v*) Strutt's Dictionary of Engravers, which now produces a very exorbitant price, is a specimen of infinite ingenuity; indeed, all the productions of this writer are of invaluable utility for the curious matter they contain, and are very justly appreciated by the antiquarian and every lover of *Virtu*.

* The discovery of Chalcography, like many other useful arts, proved to be the mere result of chance. Thomas Finiguerra, a native

Granger, Bromley, Pilkington, Strutt, &c.

And D—bd—n great Typographer,
Who on this subject did insist ;

of Florence, who was a goldsmith, and flourished in the fifteenth century, is the personage handed down to posterity, as the original discoverer of engraving, which is said to owe its origin to one of the following circumstances, though the latter appears to me as being by far the most natural, and consequently bears the greater resemblance to truth. *Finiguerra* it is stated, chanced to let a piece of copper fall into some melted sulphur, where the ink with which he had filled the incisions made upon the plate left the impression of his work upon the mineral in question. The other narrative states that a washerwoman happened to leave some damp linen upon a plate whereon the artist had been working, when a faint impression upon the cloth happening to meet Finiguerra's observation, he tried the experiment on moistened paper, the satisfactory result of which led him to prosecute the *Chalco-graphian Art*.

† The W—db---rn family, consisting of four personages, which now blazes in every branch of the pictorial art, owes its origin to a sweeper of the streets, from which main stock has sprung this enlightened *Quartetto*, whose respective avocations are as follow: *Printselling, Book-vending, Picture-dealing, and Frame-*



EARL FITZWILLIAM.

Granger, Bromley, Pilkington, Strutt, &c.

Whereas the burthen of his song,

In *lieu* of *Right* throughout was *Wrong* (*w*):)

making. I have only to add that the *Merchant of Old Canvas* is much indebted for his rise to the patronage of the *Duke of Hamilton* and *Earl Fitzwilliam*.

N. B. The Chalcographian brother pretends that he can ascertain the precise age of paper by its *taste*.

(*w*) In order to introduce the present note, I must acquaint my readers that Mr. *D—bd—n*, towards the termination of the first volume of Ames's *Typography*, at page 363, acquaints the public by way of supplementary note extraordinary, that he has made a most wonderful discovery in the *Chalcographian* art, which he introduces to notice in the following words:

“ At page four it has been asserted, on the authority of *Huber*,
“ that there is no engraving extant with the name of *Finiguerra*
“ inscribed upon it. In a conversation with Mr. Woodburn, jun.
“ of St. Martin's lane, (whose choice collection of early engravings
“ and antiquarian knowledge of the art are equally conspicuous)
“ and mentioning to him this dictum of *Huber*, I was not a little
“ delighted, as well as surprised by his shewing me the original

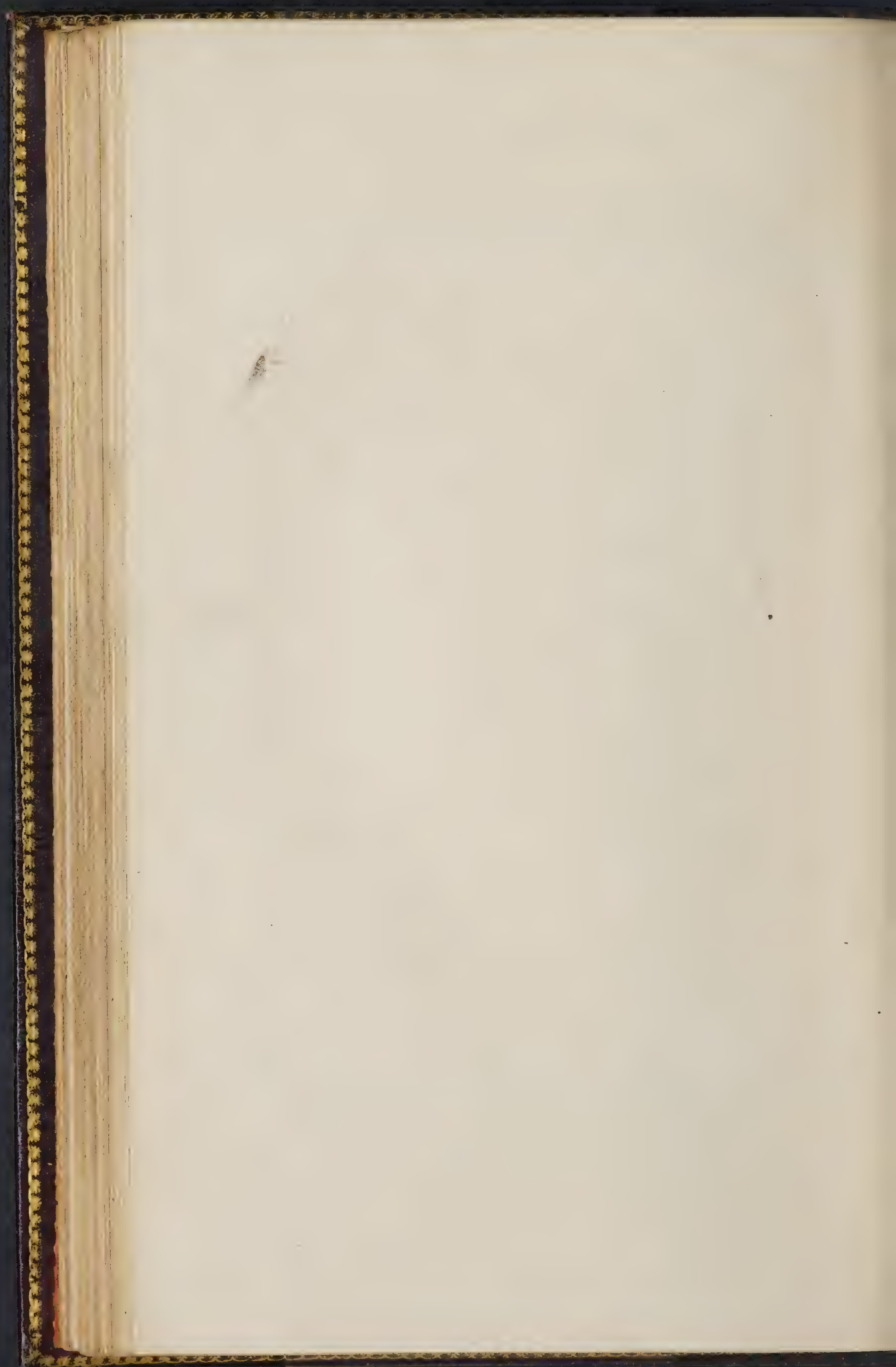
Granger, Bromley, Pilkington, Strutt, &c.

E'en to engravers doom'd by fate
To send forth prints of recent date :

“ engraving, of which the opposite plate is a fac-simile, reduced to
“ the exact proportion of one-half. Mr. Woodburn conjectures
“ with good reason, that the reversed initials *LT I* were intended
“ for *Thomas Finiguerra Incidebat* or *Incisit*. I need hardly in-
“ form the reader of the singular value of the original, which is in
“ all probability unique, nor of the spirit and expression of the
“ composition itself, considering the very early period of the art in
“ which it was executed. Although such an ornament may be
“ considered somewhat misplaced in a work which treats princi-
“ pally of Typography and Literature, I could not resist the
“ temptation of gratifying the public with so important an acqui-
“ sition to the History of Engraving.”

The subject represented in the engraving thus cited, is Hercules destroying the *hydra*, which was purchased by W—db—n, of Thane the printseller. This most flourishing account was of course productive of vast effect upon the minds of *green-horn* collectors; but I must candidly avow, that from the very first moment I glanced upon the copy in question, I felt assured that its original was not produced from the burin of *Finiguerra*. Thus matters continued until the copy of an undoubted engraving by







W. N. GARDINER,

Engraver and Bookseller,

101 of Pall Mall

Engraved from the "M. Duden in his Biographical

under the Character of

WILLIAM T. P. M. D.

Granger, Bromley, Pilkington, Strutt, &c.

One liking will another hatch
Itching augments—the more you scratch :
Thus *Pilkington* on painters came (*x*),
Increasing bright pictorial flame ;

Finiguerra, preserved at *Paris*, made its appearance, thus setting the matter at rest ; in addition to which I have since been favoured with the inspection of a still more beautiful specimen of this rare engraver's art in the possession of Mr. Ottley, a gentleman of refined taste, which affords the most incontestible proof that the boasted unique of D—bd—n is nothing more than *mus in pice*. During the progress of the B—bl—m—nia, this writer thought fit to level his shafts at Mr. G—rd—n—r, the bookseller, of *Pall Mall*, whose singularity of character is perfectly well known : that attack was manfully repelled to the discomfiture of the typographer, who, fired no doubt with this *Finiguerra* specimen of *Chalcography*, thought fit to issue into the printselling mart, which is already overstocked, a series of portraits, possessing but little, if any claim to the patronage of the Collector.

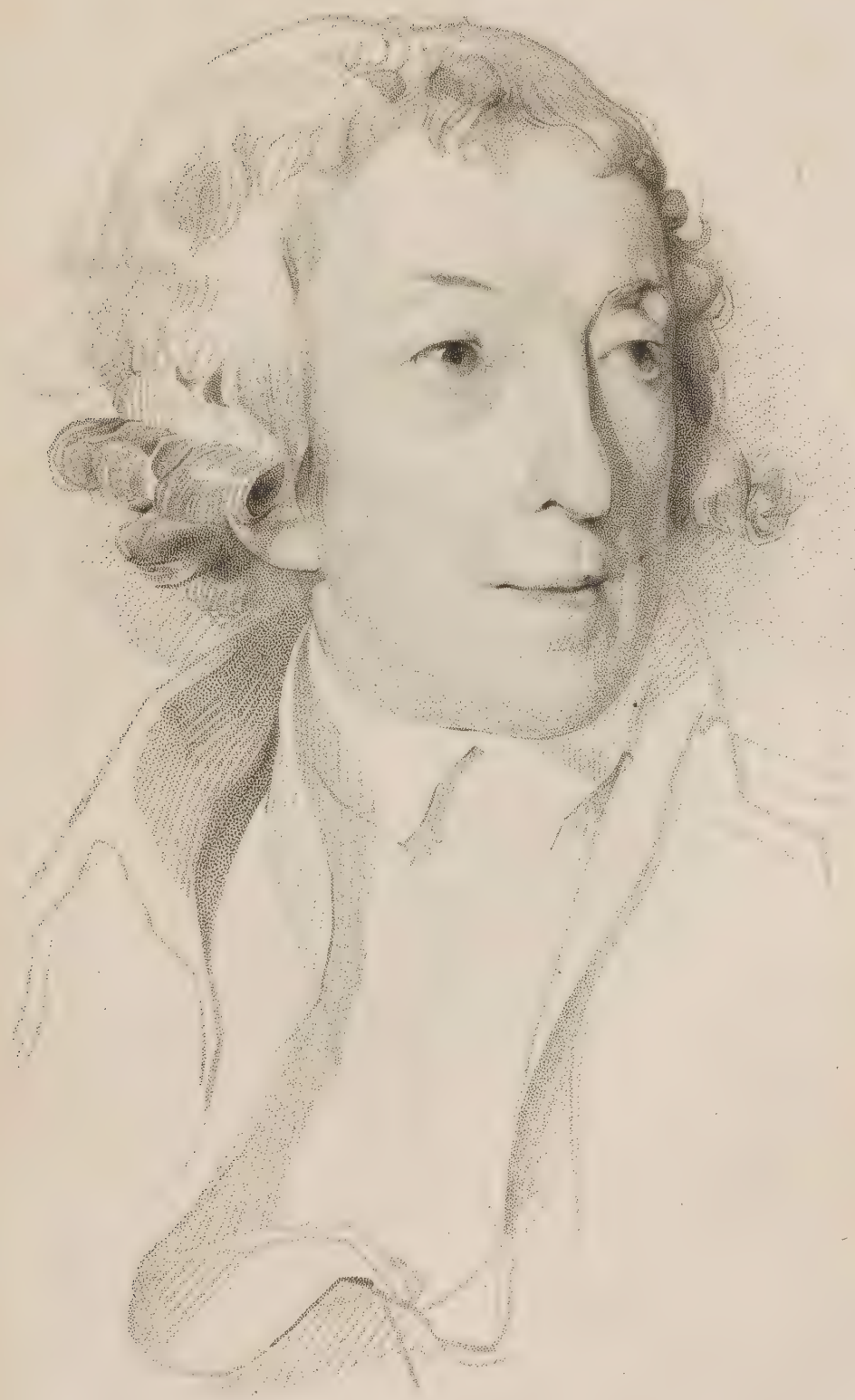
(*x*) This work, which did not originally display any great degree of acumen, is even rendered less worthy of commendation, in consequence of the annotations of Mr. *Fuseli*, who edited the last

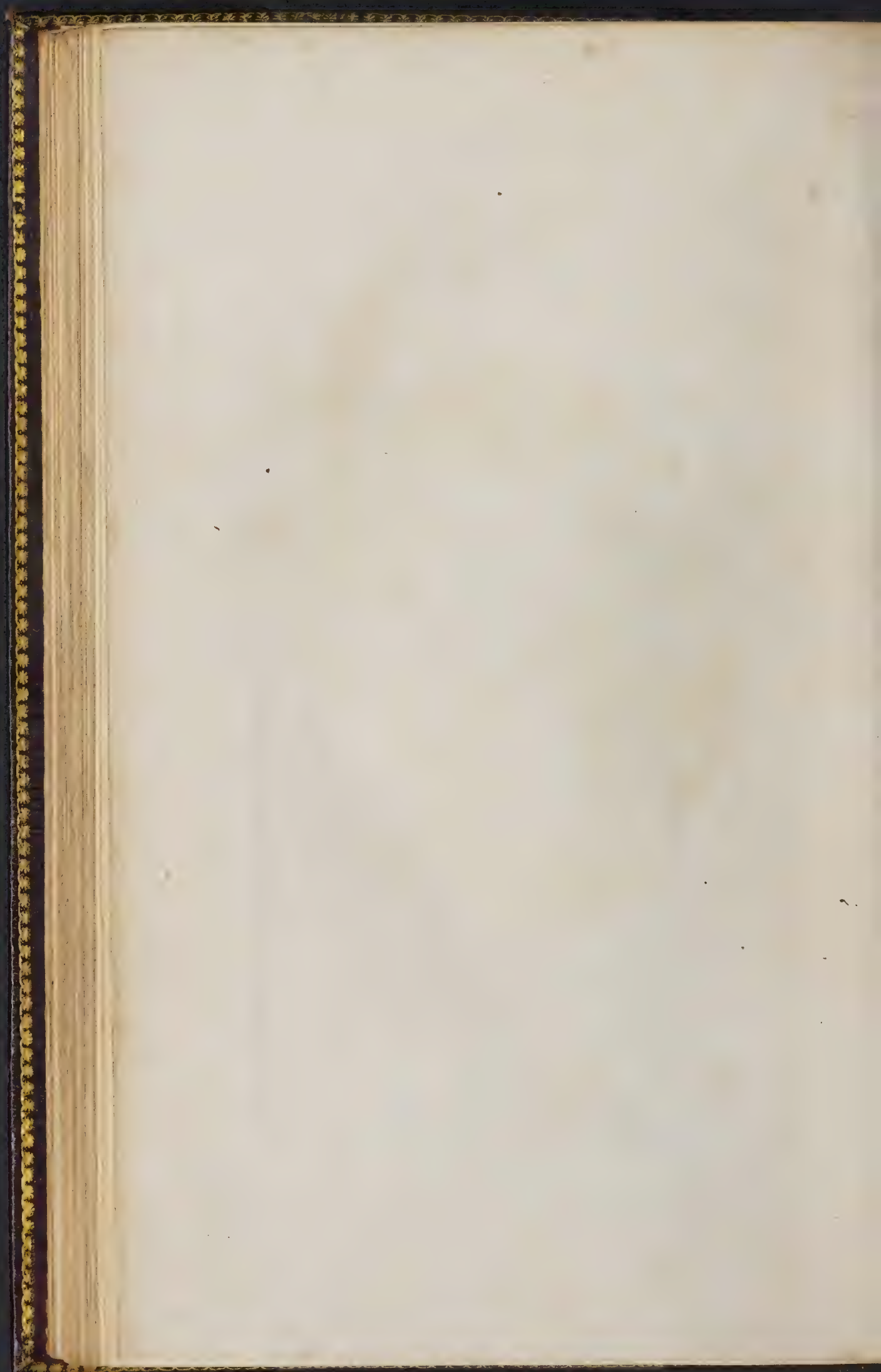
Granger, Bromley, Pilkington, Strutt, &c.

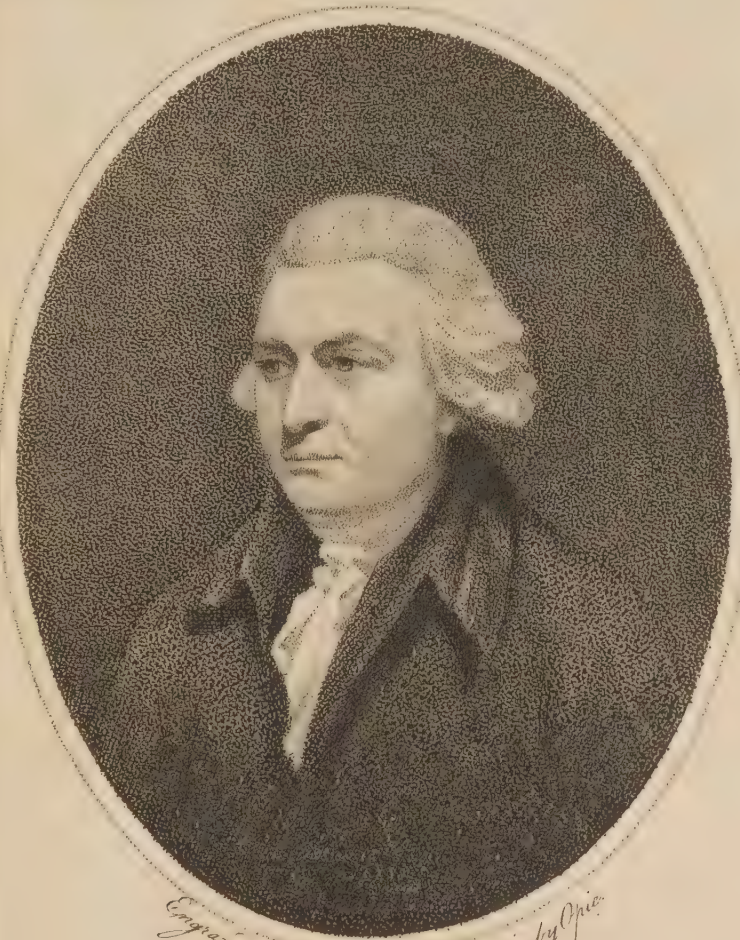
And *Orford* too his mind acquainting,
With *Anecdotes of British Painting* (y),
Whilst of *Engravers* volume shrew'd,
The soul of knight still more imbu'd;

edition. With respect to the disquisition on the arts written by *Barry*, and which contains much unjustifiable reprehension of his present Majesty's judgment, in countenancing Mr. West as an able painter; it is not universally known that this objectionable part, which proved highly detrimental to *Barry*, proceeded from the pen of *Peter Pindar*, otherwise *Doctor W—lc—t*, who never made known to Mr. *Barry* the substance of what he had inserted prior to the work being issued from the press. I should in this place deem myself extremely remiss, were I not to express in the warmest terms my respect for our Sovereign's taste, who, unlike his ancestor *George the Second*, when he thought fit to turn his back upon *Hogarth*, has never failed to evince the most pointed predilection for the arts, and has uniformly extended his patronage to every skilful practitioner of painting.

(y) The above nobleman, who may be termed one of the first founders of the *Chalcographian dynasty*, was nevertheless no particular friend to genius, which his conduct to *Chatterton* sufficiently testifies; neither does he appear to have been more mind-

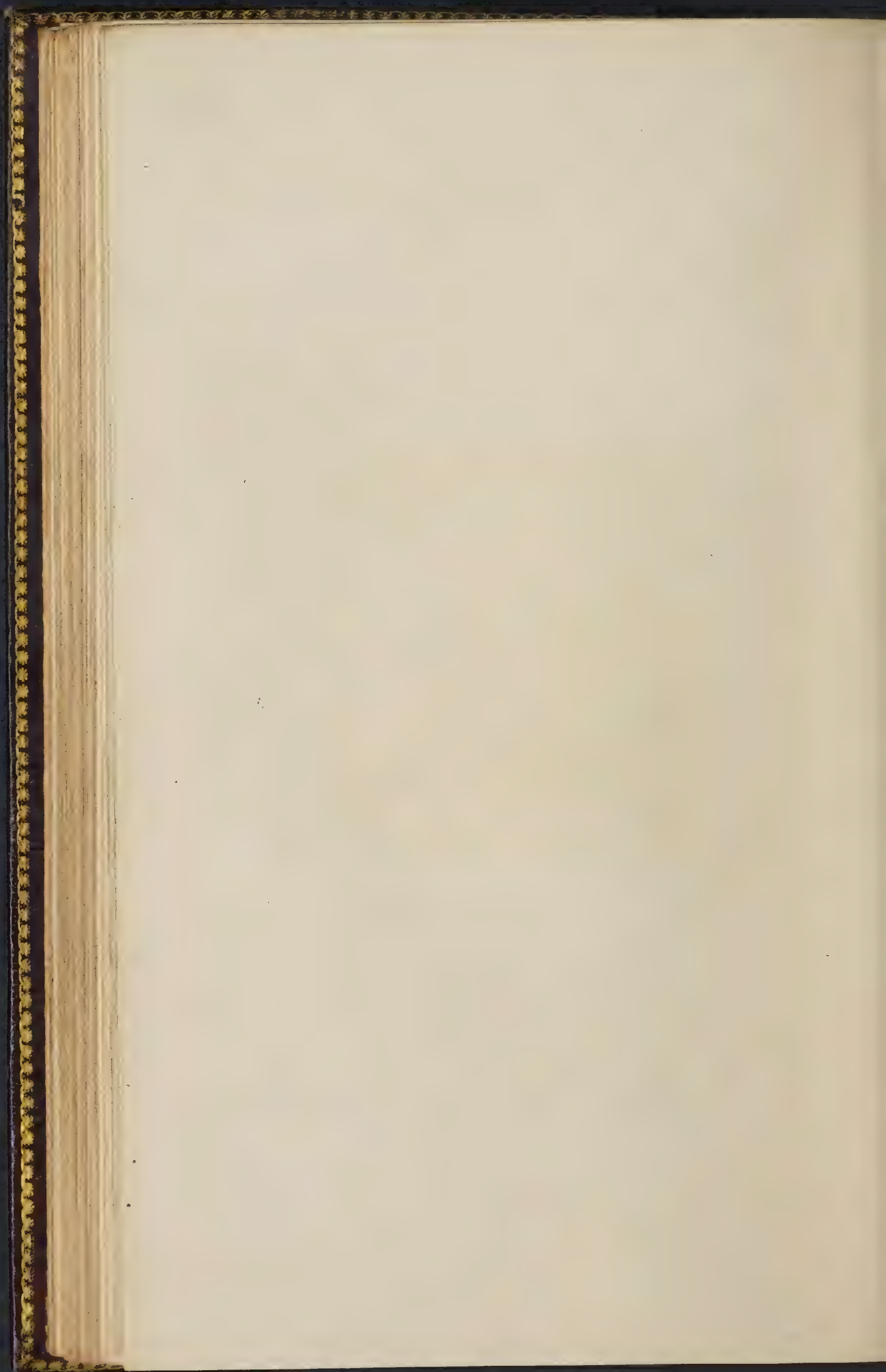






Engraved by Ridley from a painting by Opie

PETER PINDER Esq^r



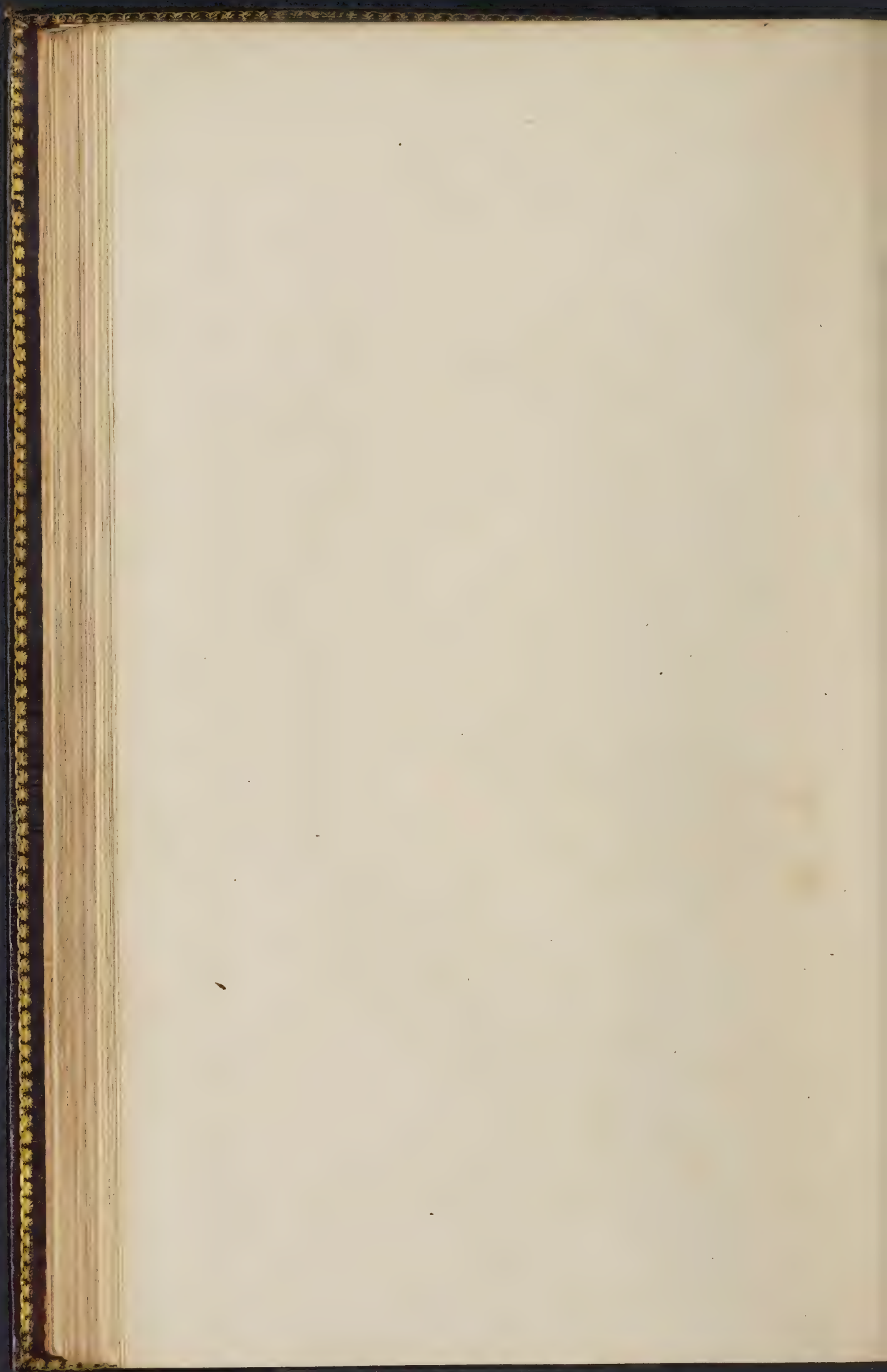


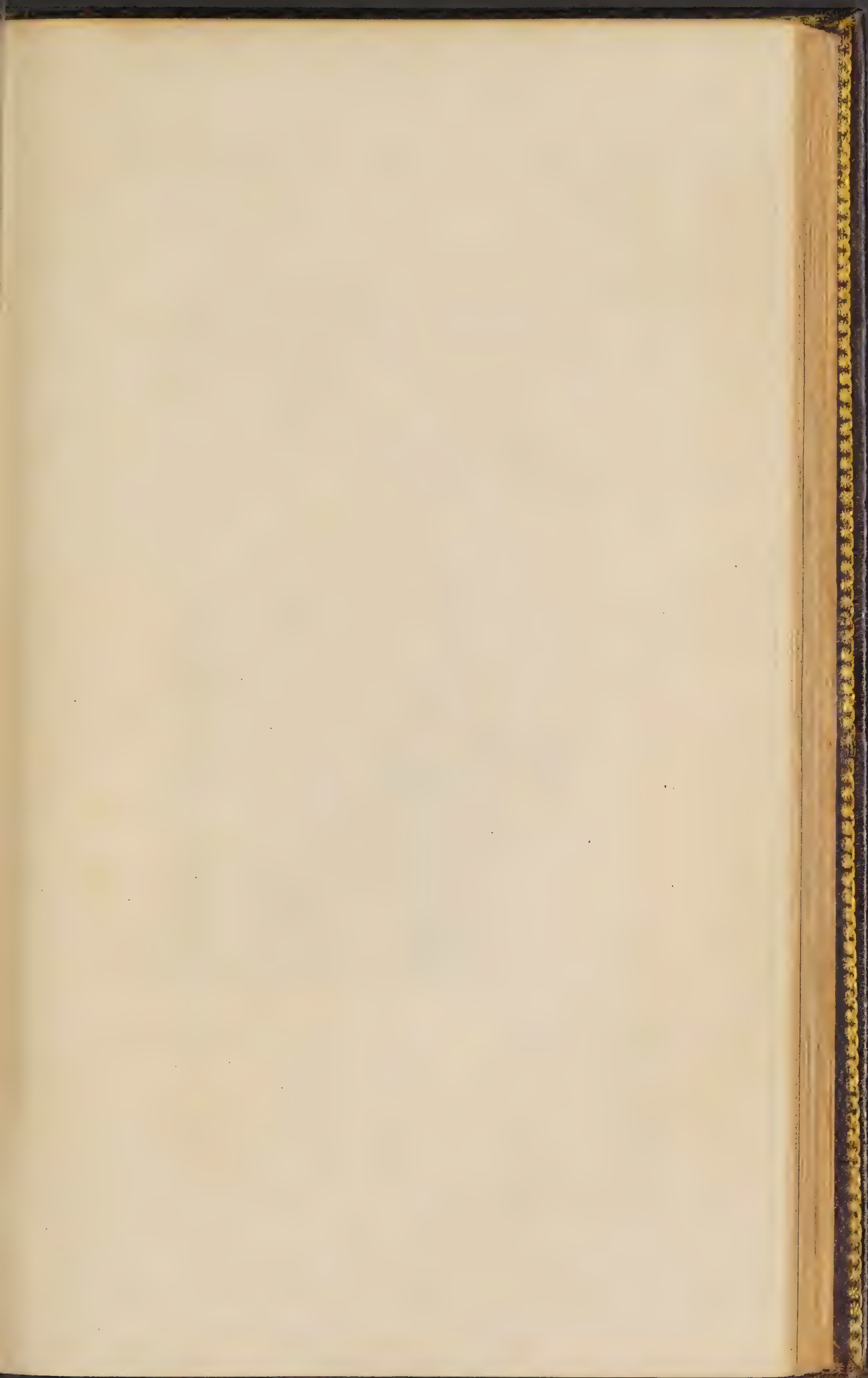






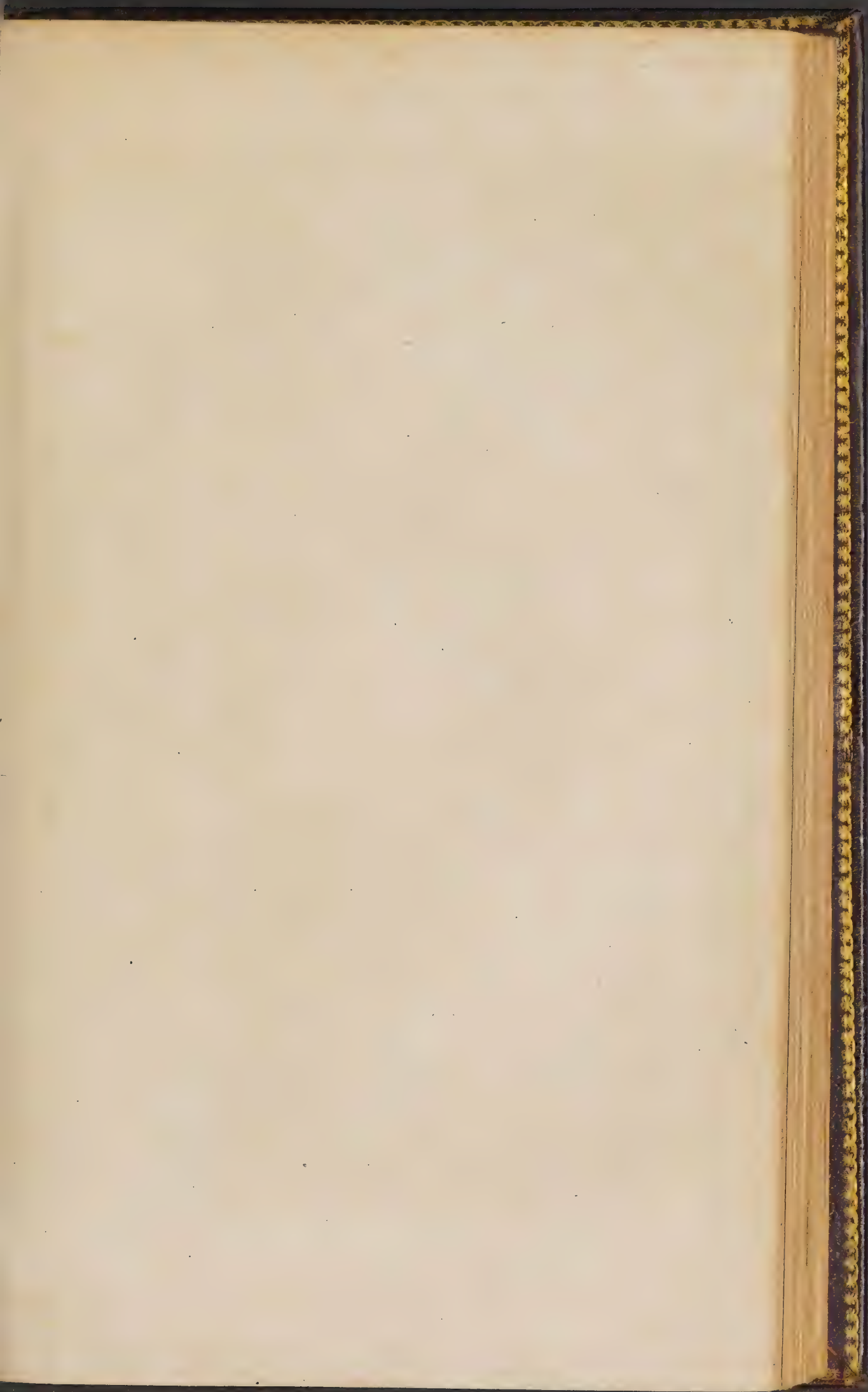








CHIMNEY IN THE CHINA ROOM.



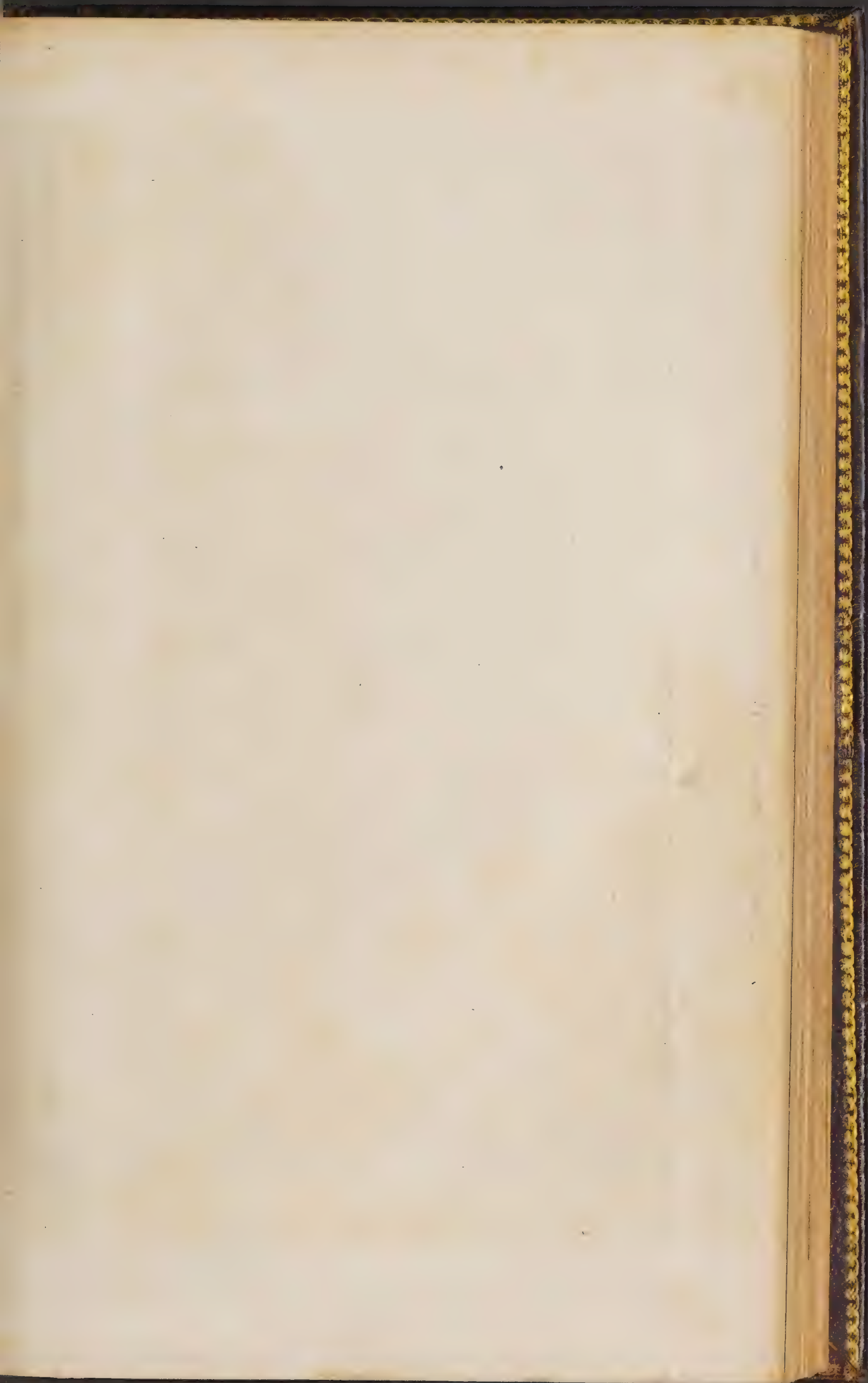


View from the great Bedchamber
AT STRAWBERRYHILL.



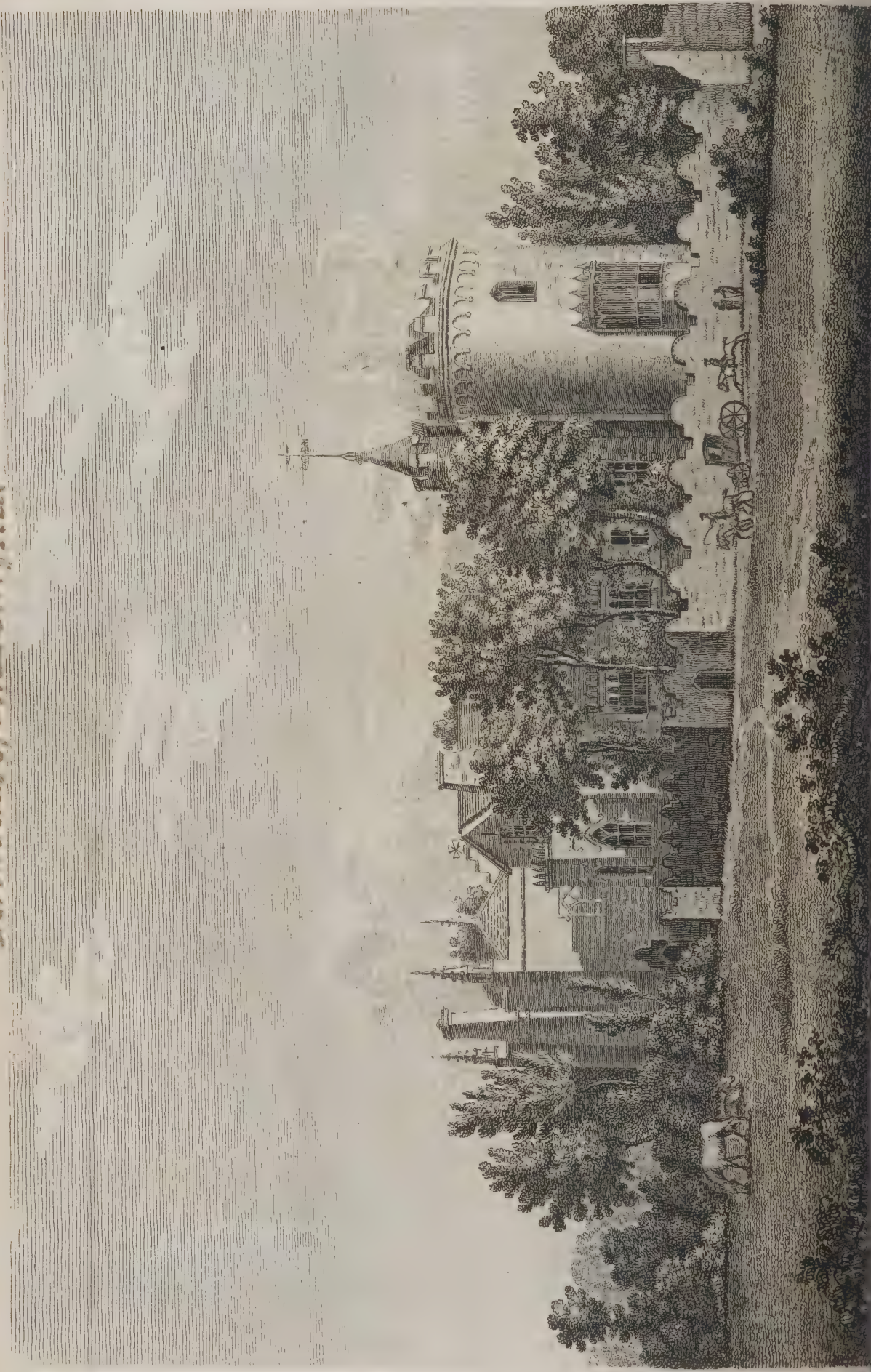


View of the Prior's Garden
AT STRAWBERRYHILL.



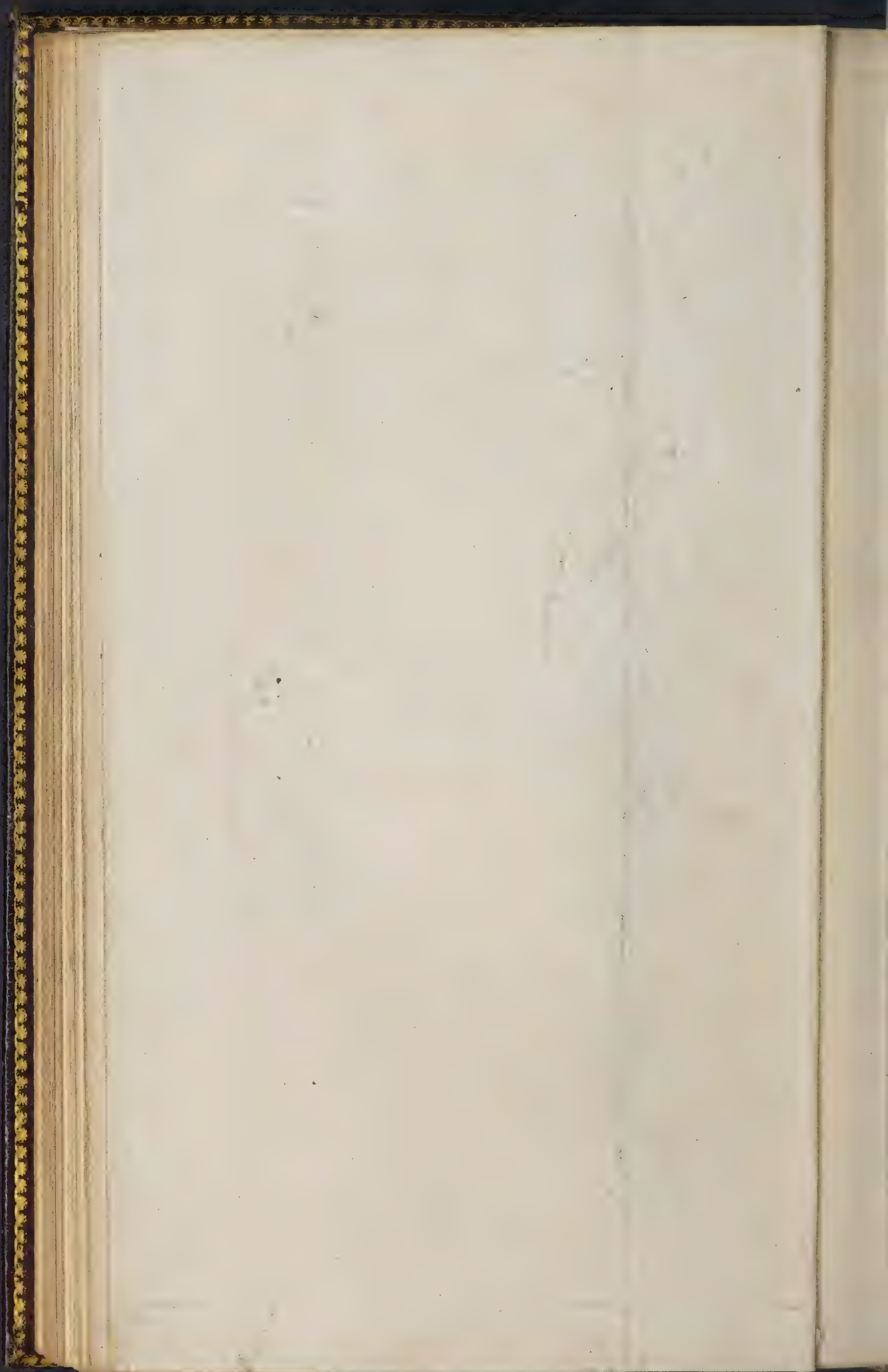
North Front of Strawberry Hill

Vol. II. P. 399.





EAST FRONT OF STRAWBERRY HILL.



Granger, Bromley, Pilkington, Strutt, &c.

With ardour to attain the goal,
And stamp true *Mania* on his soul.
He had fierce ague of the wits,
Assail'd by cold or burning fits;
By day warm fancy all-creative,
On nothing ran but *illustrative*;
By night his genius on the spin,
In dreams brought *Strutt* and *specimen*;
In fine, hot brain cou'd ne'er pass stricture,
On aught save portrait, plate or picture.

Thus having plainly shown to sight,
Foundation of mine hero's flight,

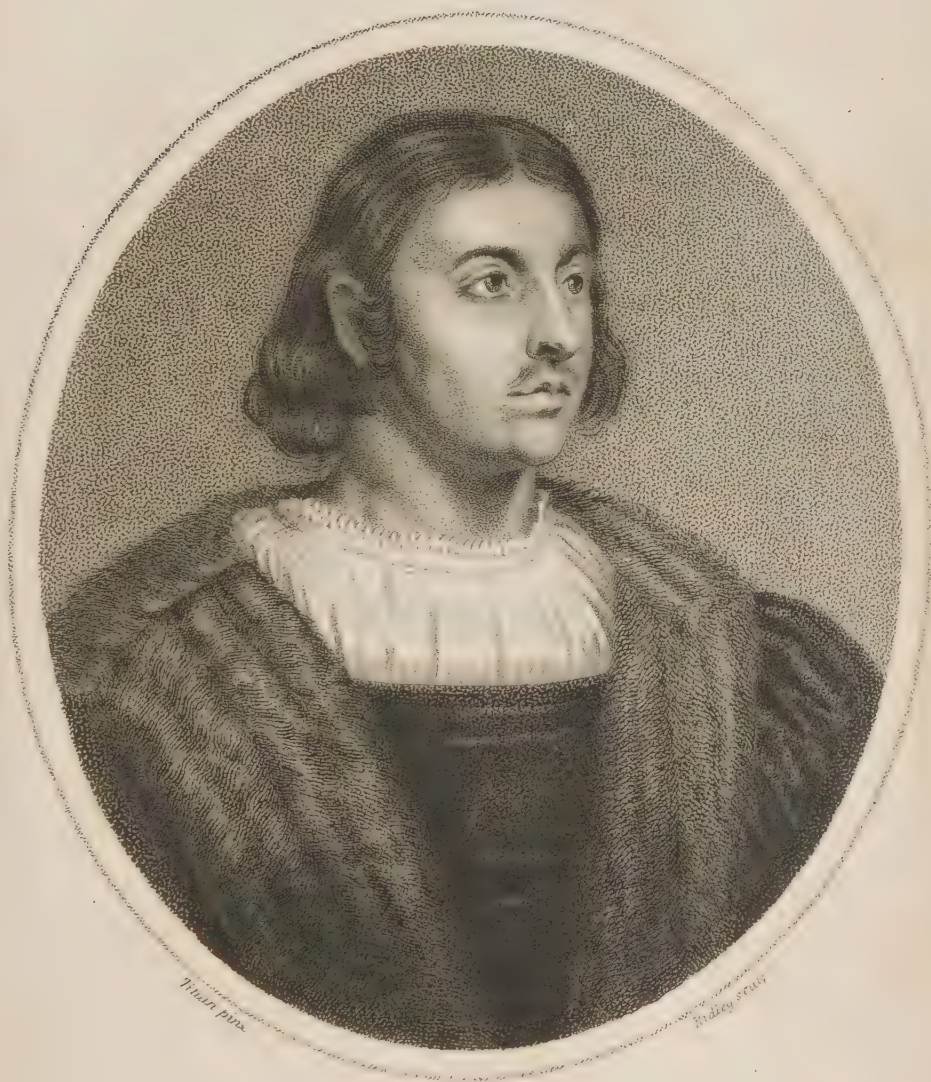
ful of those persons who had every claim to his consideration, since Kirget, the printer of all his lucubrations, which issued from the private press at *Strawberry Hill*, after assiduously serving him for nearly thirty years, was at his lordship's death turned adrift, with a paltry legacy; whereas his *French valet* was rendered comfortable for life.

Chalcographimaniacs, &c.

The noble furor of his mind,
To turn Collector most refin'd;
Enrolling name with *Syk—s* renown'd
Who for old head paid *seventy pound* (z) ;
Or *Bl—ndf—rd's M—rq—s* whose bright glow
Spent *thousands* on Boccaccio (a) :

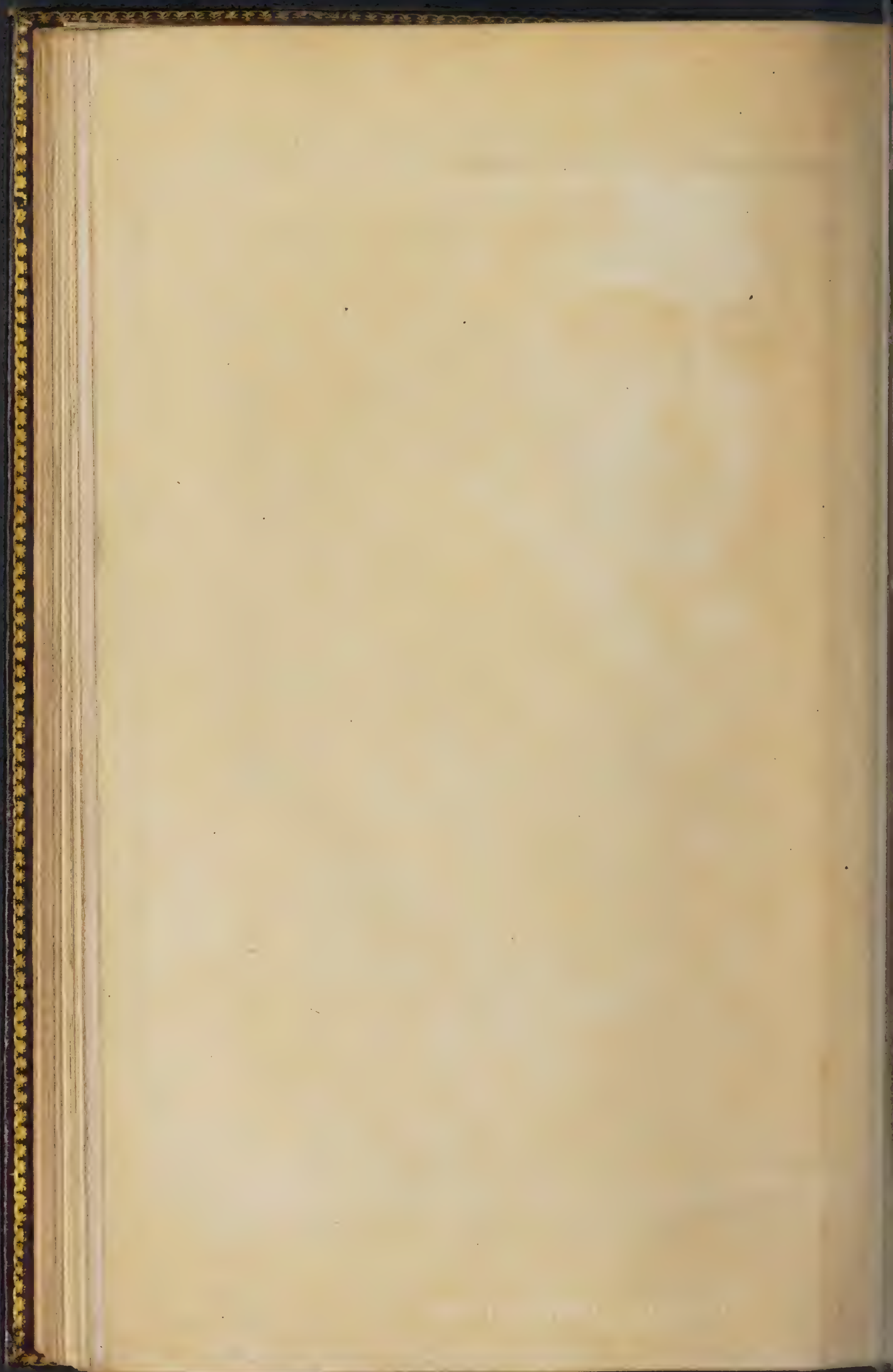
(z) The individual here quoted, at the sale of S—r J—ms L—k—s prints, paid the above price for a portrait of *Sir Henry Inglefield*, engraved by Faithorne, which was not only a bad impression, but in very poor condition; and the same personage also paid nearly *fifty pounds* at Graves's sale for an equestrian print, representing the *Earl of Oxford* and *Lord Southampton* on horseback.

(a) This specimen of typography, of which there are only two copies existing, was stolen from the Vatican at Rome during the Gallic depredations committed in that celebrated city. This extreme rarity is owing to the conduct [of the then wearer of the *tiara*, who condemned the whole edition to be burnt, on account of the licentiousness which pervades the whole work.



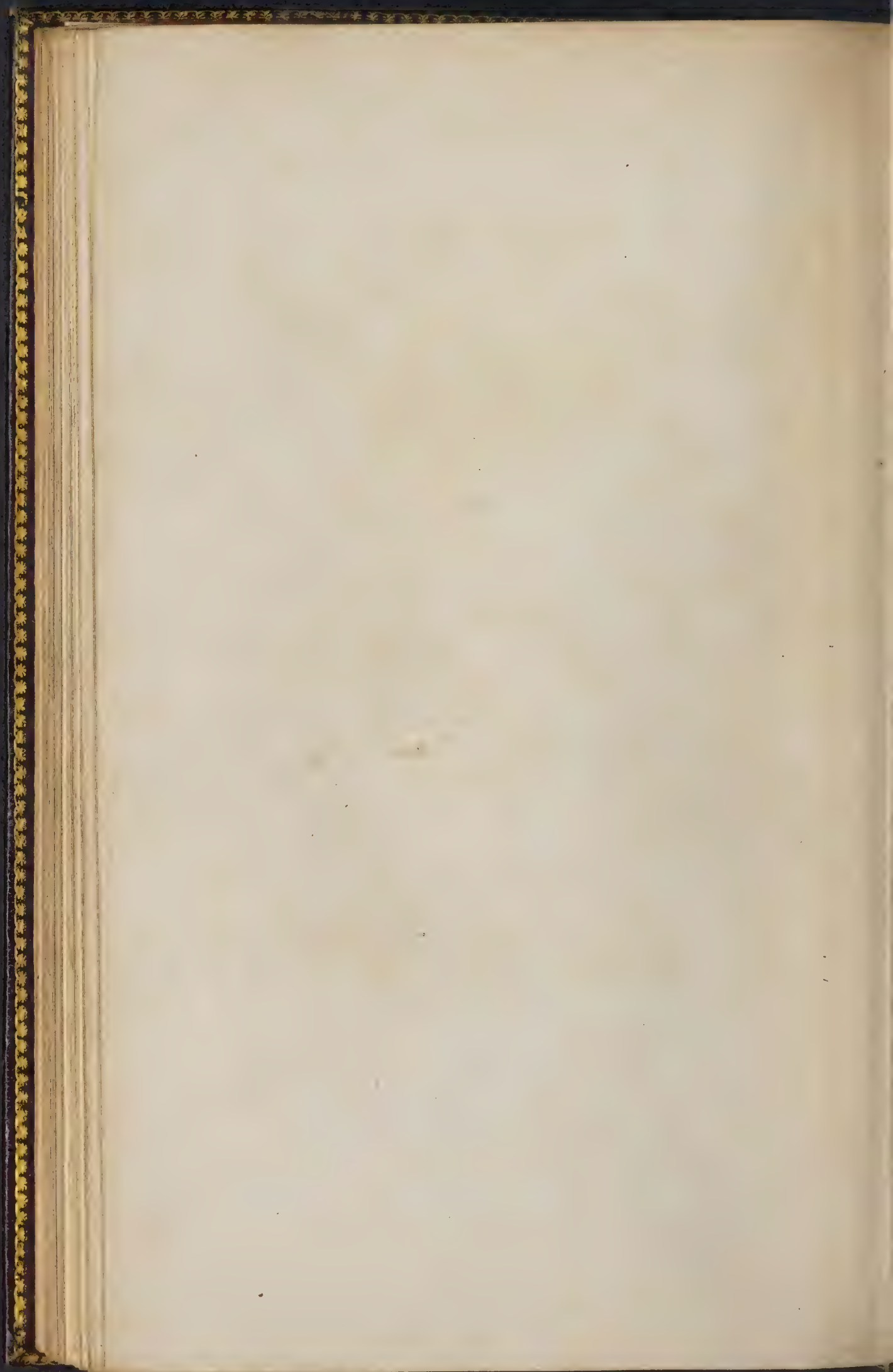
Giuseppe Bertoni

Pub. by Vernon & Hood, Poulton Dec 1. 1803





Marquis de Blamfont
1714-1715



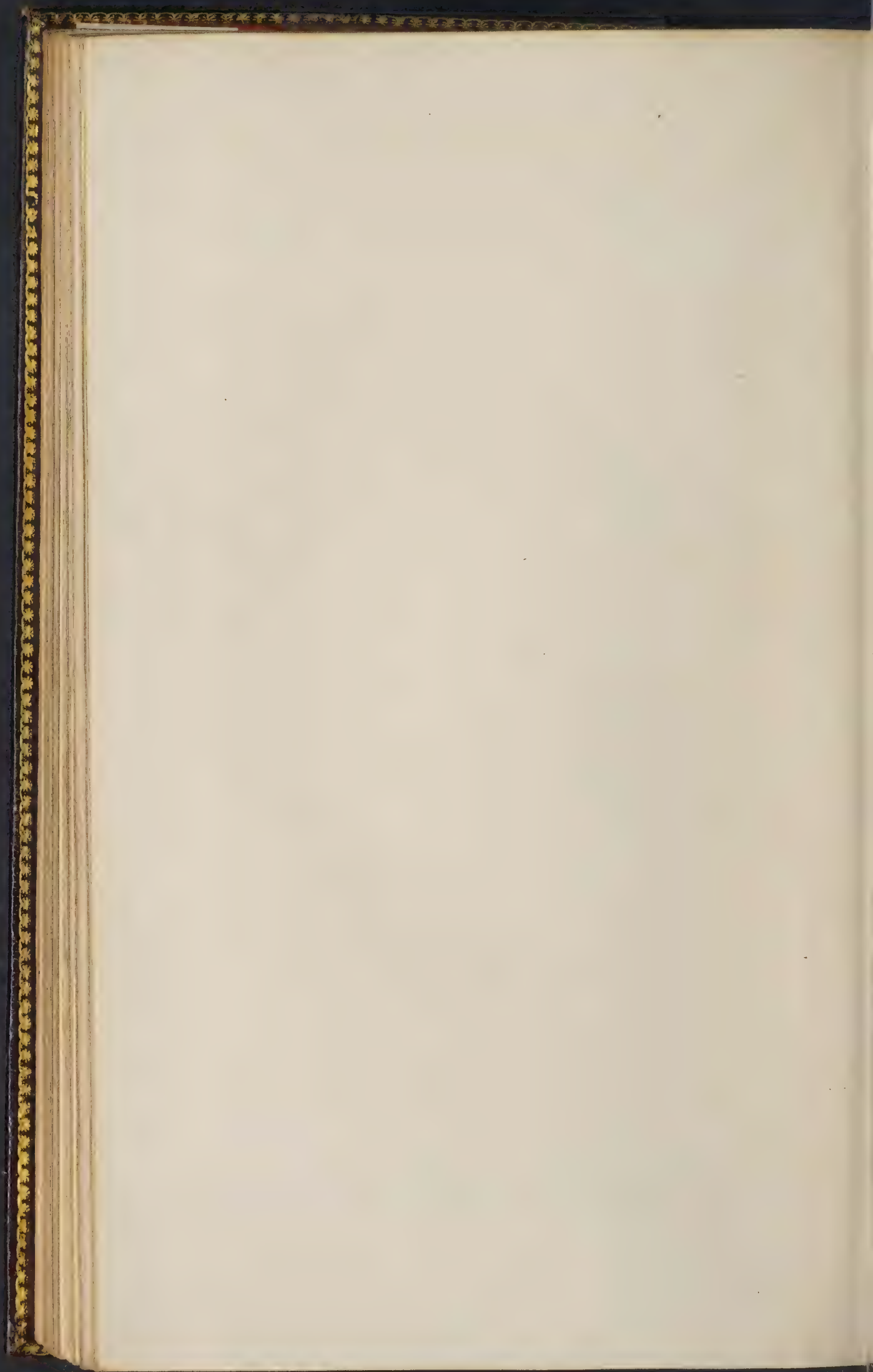


W. Del.

Published by E. & S. Harding Pall Mall
1735

J. P.

M^r. B. /



Chalcographimaniacs, &c.

Or *Sp—nc—r's Earl* who fought red hot,
 With *M—rq—s* for the self-same lot;
 Or *B—ll* to *Granger* firmly knit (*b*),
 With daughter decking holy writ (*c*):

At this momentous epoch in the annals of auctioneering, the great competitorship was between the *M—rq—s* and *E—l Sp—nc—r*, who possesses one of the most classic libraries in the kingdom. The sum at which this copy of the *Decameron* was knocked down proved £.2266.

*Rarus enim fame sensus communis in illa,
 Fortuna.*

JUVENAL.

Our noble *M—rq—s* has also a most incurable itch for books of *emblems*, which he will purchase at any price, and in regard to himself, he certainly may rank as the *Emblem of Death*, with which stricture I will now wind up my comment.

(*b*) As a collector for *Granger*, Mr. *B—ll* deceased was very conspicuous; but on the score of his *liberality*, more this deponent saith not.

(*c*) The lady here adverted to, who is now chronicled with the

Chalcographimaniacs, &c.

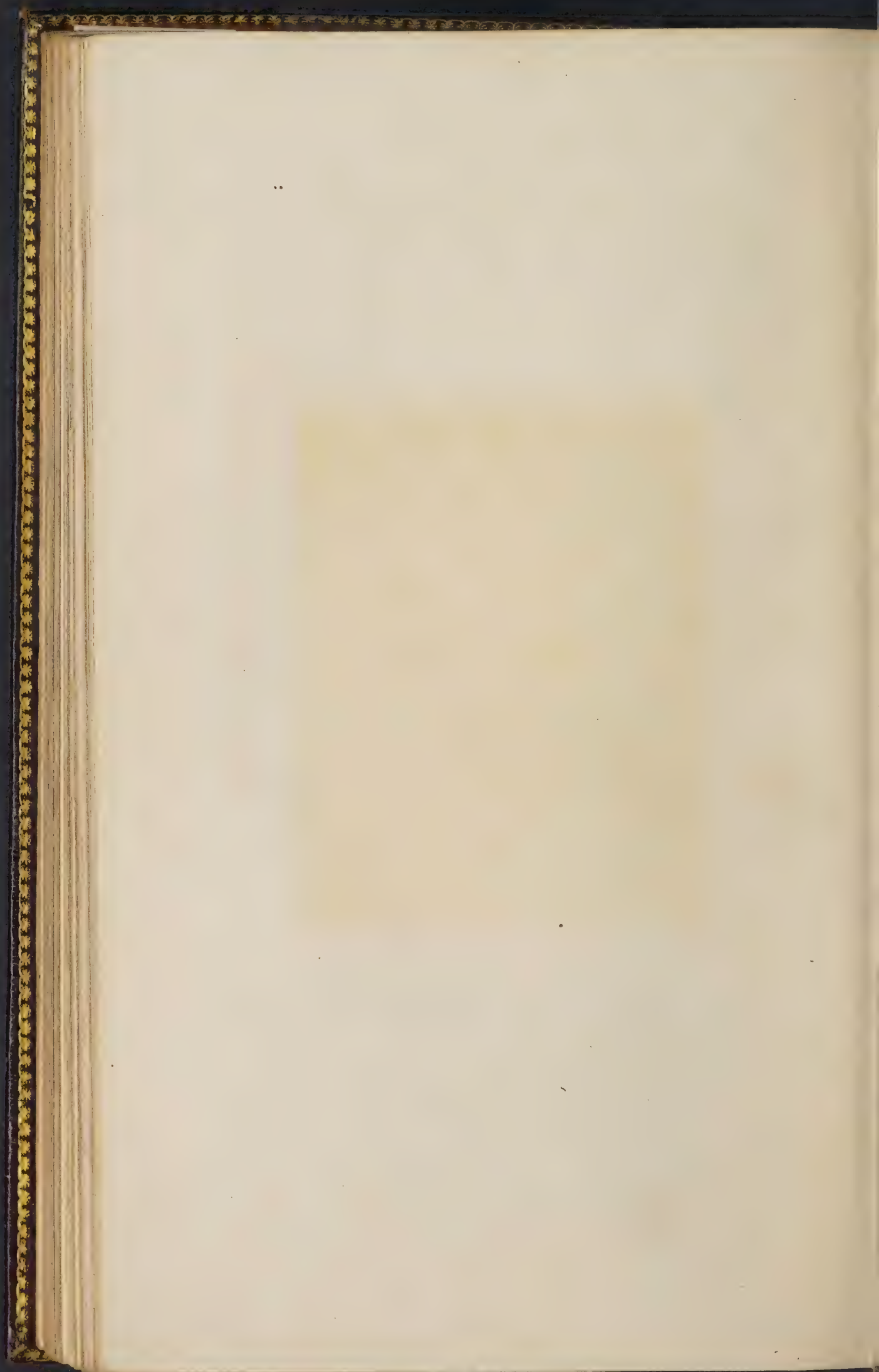
Or *N—rf—k's Duke* who plays bo-peep,
 With tradesman herding to buy cheap (*d*);

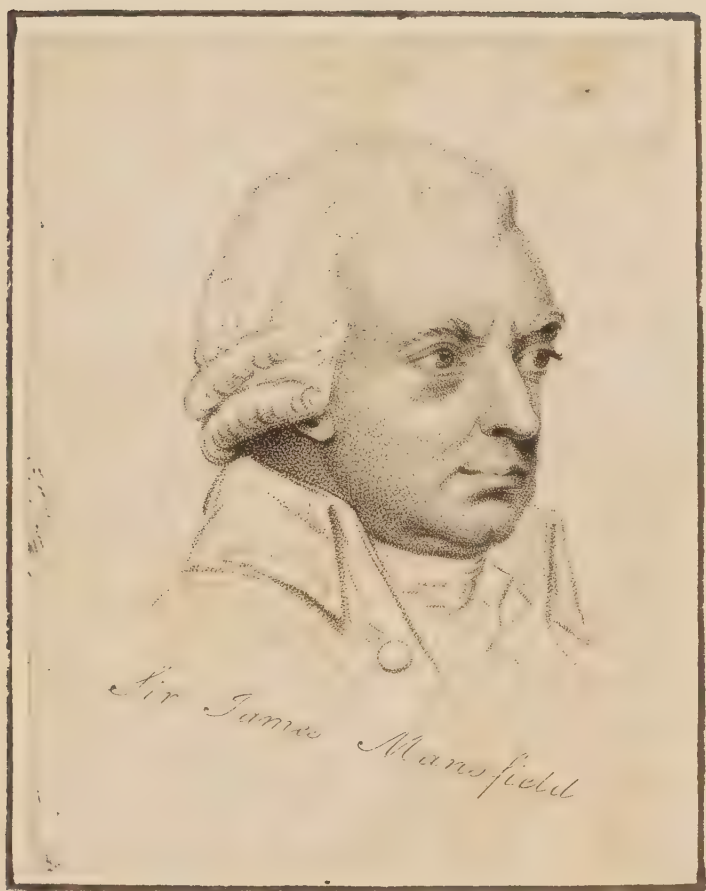
dead, possessed during her terrestrial pilgrimage a most violent cacoëthes for scriptural illustrations, in which pursuit she is now imitated by *L—rd M—rk K—rr*, respecting whose judgment more will be stated in the progress of my annotating pages.

(*d*) No individual is more fond of increasing his collection than the nobleman above cited, who would no doubt drink a bottle of *geneva* with any *two-penny* printseller in order to *purchase cheap*. Having in a preceding note given specimens of his *Grace's friendly* predilections, I shall here subjoin a further instance of *Br—nt's upright* mode of dealing, which was rendered pre-eminently conspicuous in a public court of justice. The proof here adverted to, occurred before *Sir James Mansfield*, when *St—ce* the printseller, being interrogated as a witness, deposed to the following effect, when speaking as to *Br—nt's* character: “I am well acquainted with *Br—nt*, who carries his books for sale in a green bag, in order that he may pass for a lawyer. He one day came to my house in this manner, with one volume of a work which he was desirous of selling, the book in question being in very good condition. Now it so happened, my Lord Judge, that I

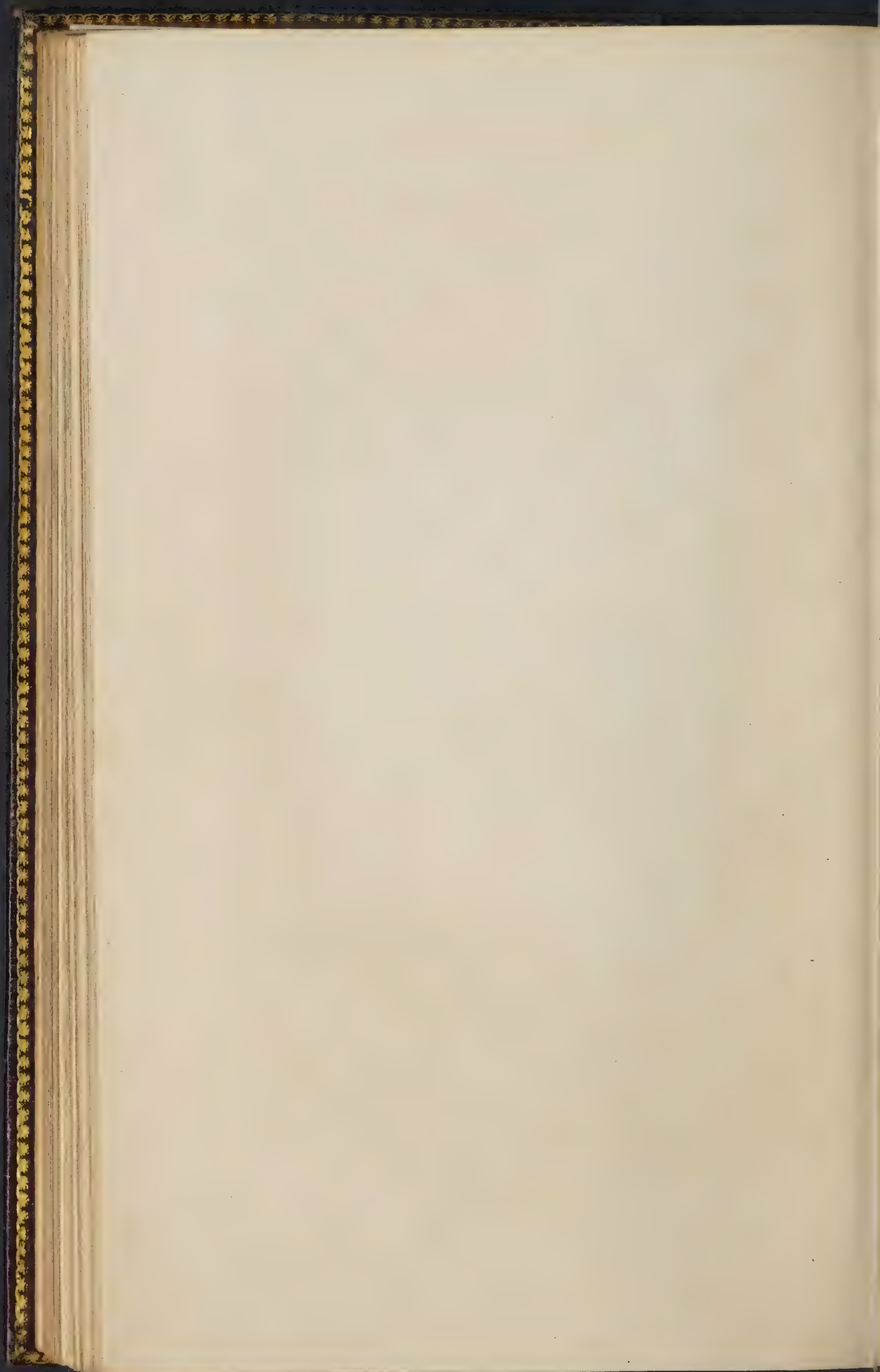


3rd





Sir James Mansfield



Chalcographimaniacs, &c.

Or *M—rq—s B—th*, well-known to fame ;
And mother boasting mutual flame (*e*) ;

“ had been at *Wilson's*, the bookbinder's, that very morning, and
“ had there seen the other volume of the work, which was worm-
“ eaten, and in a very bad state: in consequence of this, it occur-
“ red to me, that the book at the binder's was *Br—nt's*, where-
“ fore I demanded of him whether Mr. *Wilson* was not his binder ;
“ to which he replied in the affirmative, thus affording a convinc-
“ ing proof that this man was desirous of deceiving me by pro-
“ ducing the volume in good condition as a specimen of the work,
“ as, after payment, he could have referred me to Mr. *Wilson*
“ for the remaining volume, when I should have been the com-
“ plete dupe of his artifice. In consequence of this, I ordered my
“ maid to deny me at all times to the *green bag man* and his son,
“ whensoever they should intrude themselves at my door.”

(*e*) These noble personages are not only famed for their love of the Chalcographian Art, but are characterized by a spirit of liberality in accumulating their pictorial stores, which is deserving of the most unqualified commendation.

Chalcographimaniacs, &c.

Or *B—te* possess'd of *Hogarth* knowledge (*f*) ;

M—l—ne renown'd at *D—lw—ch* College (*g*) ;

(*f*) The particular predilection of the Marquis of *B—te*, who was the purchaser of Mr. *B—ll's* Granger, is for the productions of our pictorial satirist *Hogarth*, concerning whose genius and talents so much has been said by Messrs. John and Samuel Ireland, not to omit their predecessor *Trusler*, whose work, descriptive of his plates, is now become very valuable. It would be highly indecorous in me, were I to pass over the mention of this nobleman's taste and judgment, which are rendered conspicuous in every branch of his *Chalcographian* research.

(*g*) I have been given to understand that this *cumbersome commentator* was in possession of a very curious manuscript relating to the stage, and the performers of the period of *James the First*, which was left to the College by *Allen* its founder. This theatric treasure was deposited in the above gentleman's hands by way of a *loan*, but from appearance it was more than probable the library of *Dulwich* would long continue divested of its just right. This circumstance brings to recollection the conduct of *David Garrick*, who, taking advantage of the stupidity which characterized the then Head of the College, procured from him all the rare



WILLIAM HOGARTH ESQ.^R
Ob. Oct^r 26. 1764.



JOHN TRELAND.

Engraved from a Picture by his friend JOHN MORTIMER.



Printed by W. B. Whittaker, No. 11, St. Paul's Churchyard, London.

T. Tagg sculp.





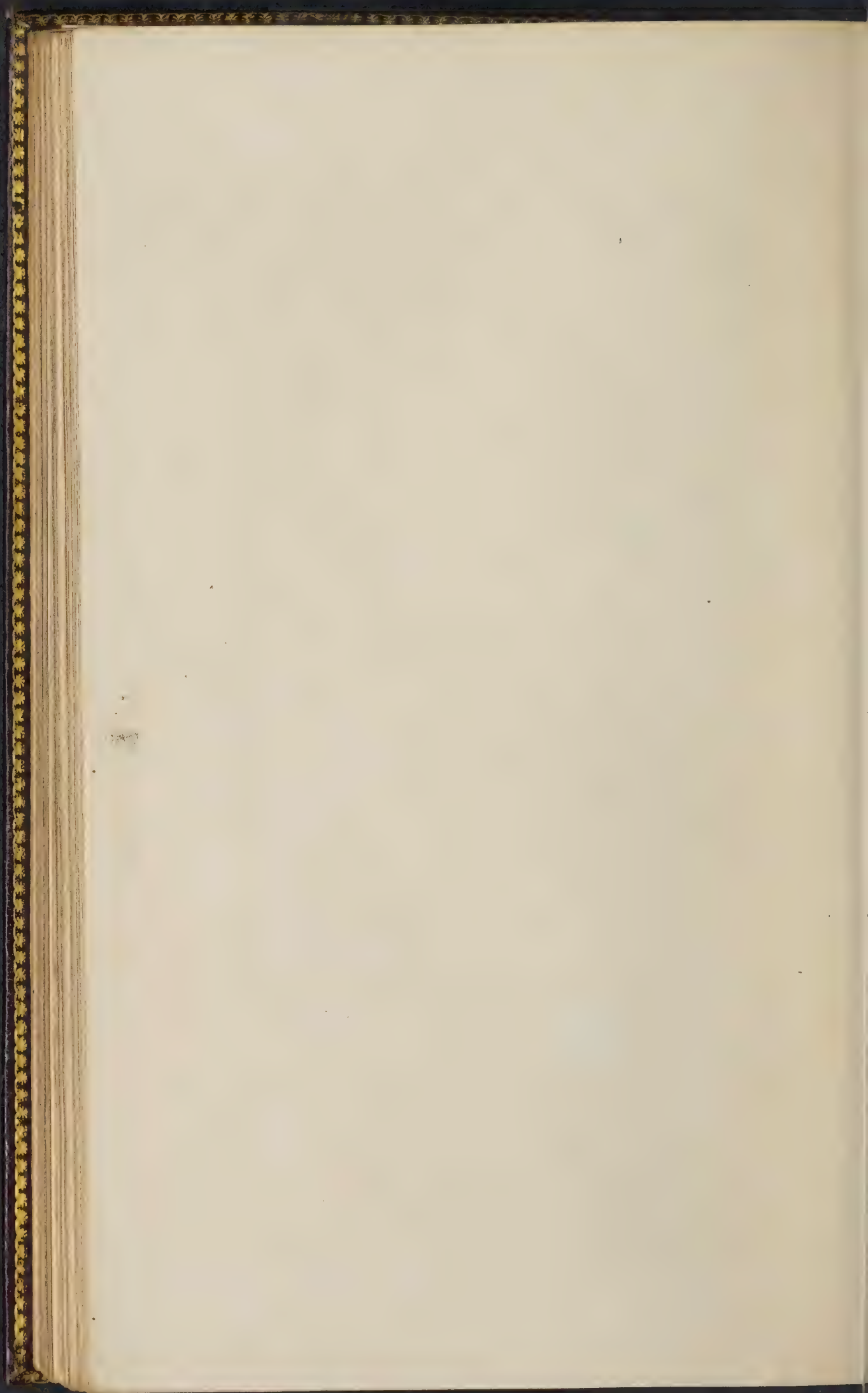
EDWARD ALLEYN Esq.^r

Founder of Dulwich College



View of DULWICH-COLLEGE, in Surrey.





Chalcographimaniacs, &c.

Great Editor, whose leaden mace (*h*),
With pedant *K—mb—e* just keeps pace,
Whose AITCHES and perverted ROOM
Shall stamp him *A—s* till day of doom (*i*).

old Quarto Plays, for which invaluable store he decorated the Library with some modern *gay bound* works by way of an *equitable exchange*.

(*h*) The commentaries of this theatrical madman most forcibly remind me of the statutes at large, which are most tremendous in bulk, without possessing much internal acumen to compensate for the burthensome expenditure to which the purchaser of his lucubrations is necessarily subjected.

(*i*) Our Thespian hero, who may well march hand in hand with the last mentioned annotator, has for a long series of years collected theatrical rarities with the most indefatigable industry; nor can it be denied that he has generally displayed a liberality of sentiment in the prosecution of his *mania*, which redounds much to his credit. If we regard him in the light of a scholar, he most

Chalcographimaniacs, &c.

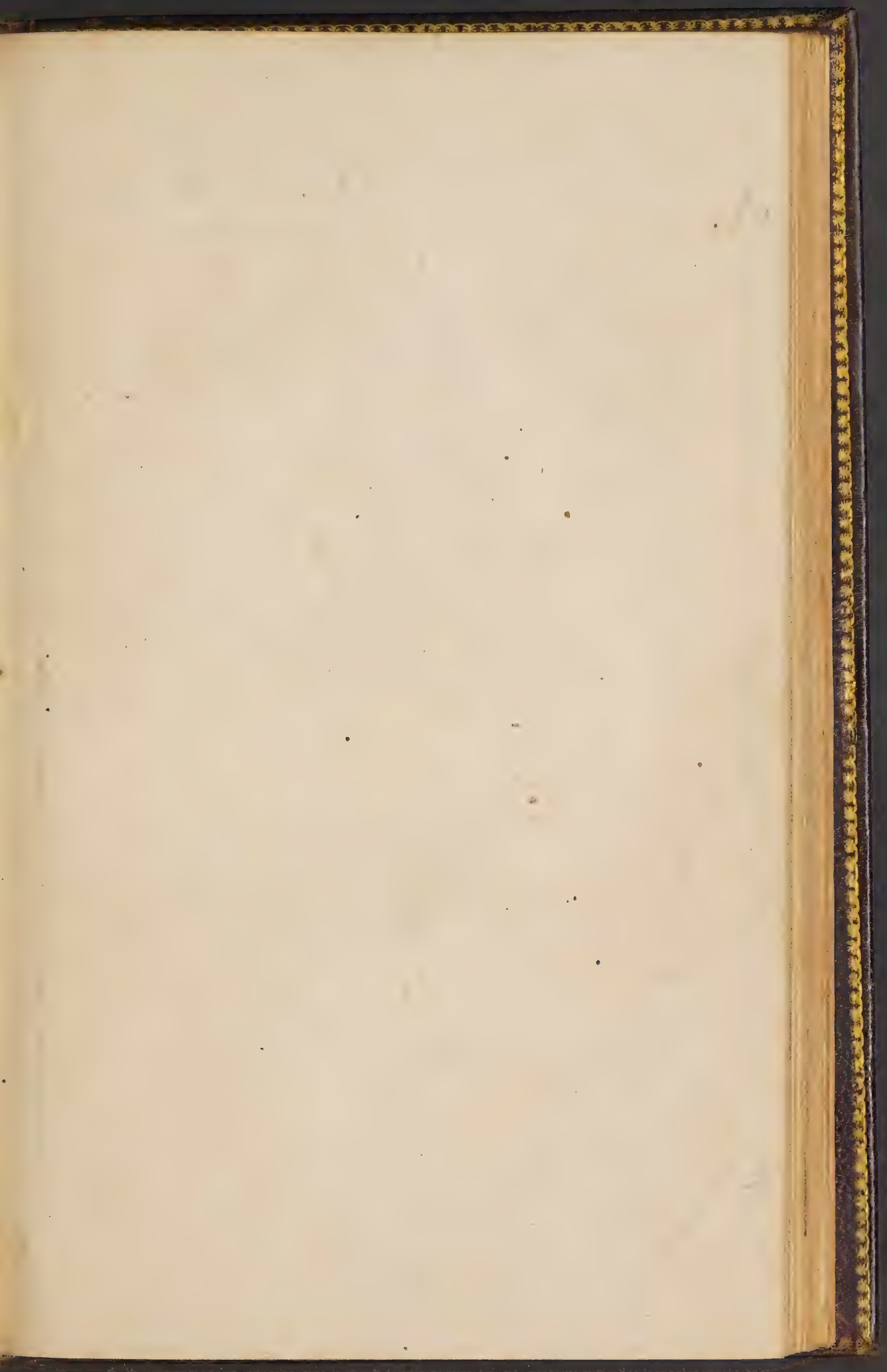
These form a list with more to gloss it,
Not passing o'er the book-worm *G—ss—t* (*j*):
For slaves of *Bibliomaniac* spell,
Deserve my plaudits just as well;
As famous *Chalcographian* crew,
Whose feats are noted thus to view.

indubitably possesses classical acquirements; but like many other schoolmen, by endeavouring to prove himself superior to others, he has over-leaped the boundaries of decency; for

——— our court you know is haunted,
With a refined *Traveller* of Spain;
A man in all the world's *new fashion* planted,
That hath a mint of phrases in his brain;
One whom the music of *his own vain tongue*
Doth ravish like enchanting harmony.

SHAKESPEARE.

(*j*) This little gentleman, of whom I shall again have cause to speak in the course of my poem, was one of the most determined auction-goers, and from his ceaseless comments in favour of lots,





WELLINGTON.

HE SPANIAM & LUSITANIAM RESTITUIT

The Hero's Mental Extacy.

With sages such as these to rank
His name, till then a simple *blank* :
Was now my hero's sole design,
Who dubb'd Collectors all DIVINE :
With smatt'ring thus from books secur'd,
At sales he 'longs to be enur'd ;
So Auctioneer for pocket's prog,
Sends *Catalogus*——Catalogue.
With pride he wields the same in air,
The hour of *sale* his only care ;
Nor did our Wellington e'en quaff
Delight so great with *Jourdan's staff* ;
It was to him a trophy great,
Memorial of his envied state ;

one would have imagined that he was pensioned by the Auctioneer;
in short, it appeared as if nature had moulded his tongue into the
shape of A PRETTY COPY.

The Hero's Mental Extacy.

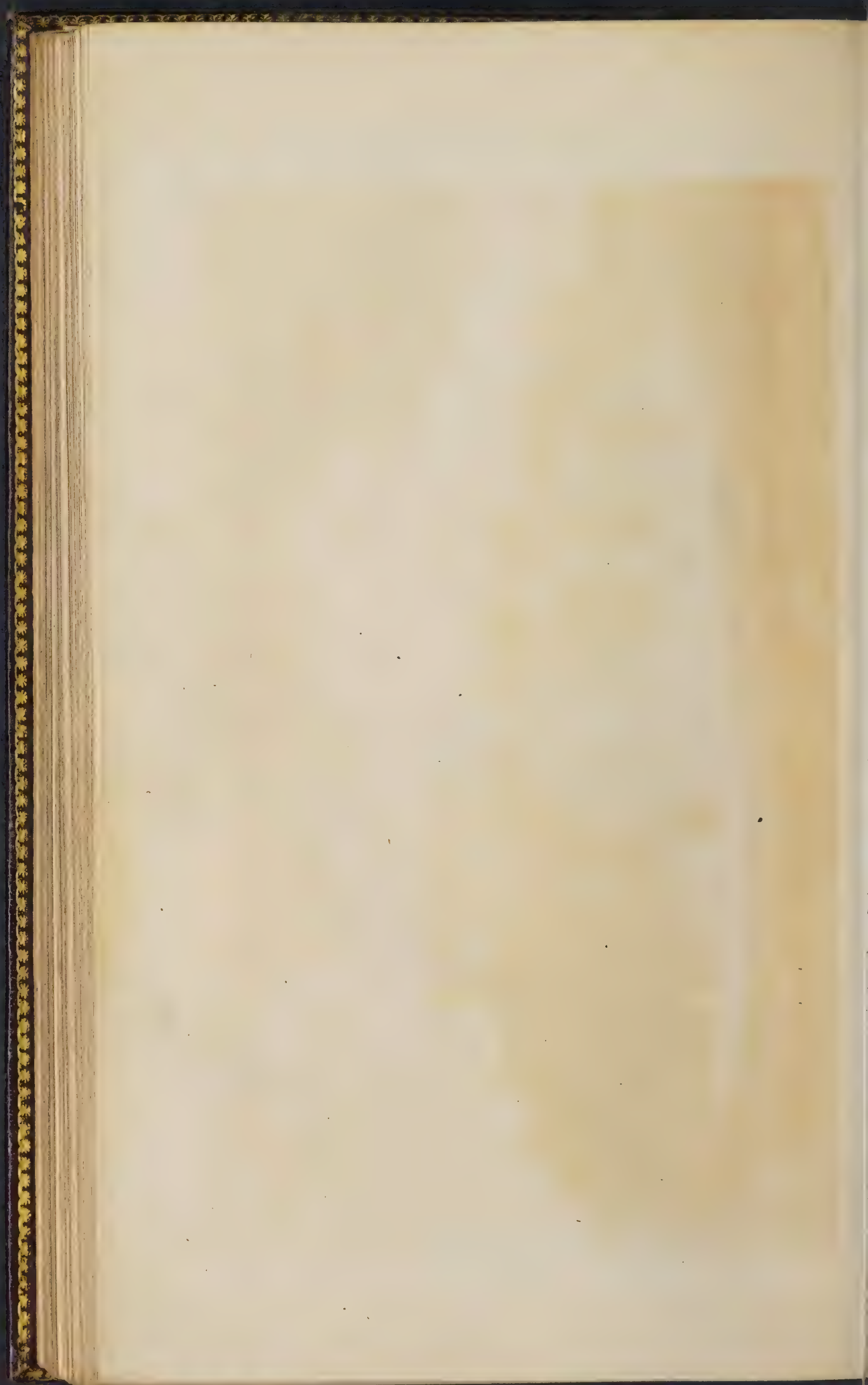
In being thus to Auction courted,
An honour scarce to be supported :—
In state like this he struts along,
Unmindful of the passing throng ;
With innate pride his feelings burn;
Cane—Catalogue he waves in turn ;
And takes his place as proud as Nero (*k*),
Beside the chair of *Hammer-hero* :

Thus far the Muse her tale hath told,
And Catalogus fame enroll'd ;
She now awhile for breath must pause,
In expectation of applause :—
Her second flight with care shall trace,
The witching pathos—winning grace—
Of each grand flourisher of hammer,
Who tells with brazen front—a *crammer* :

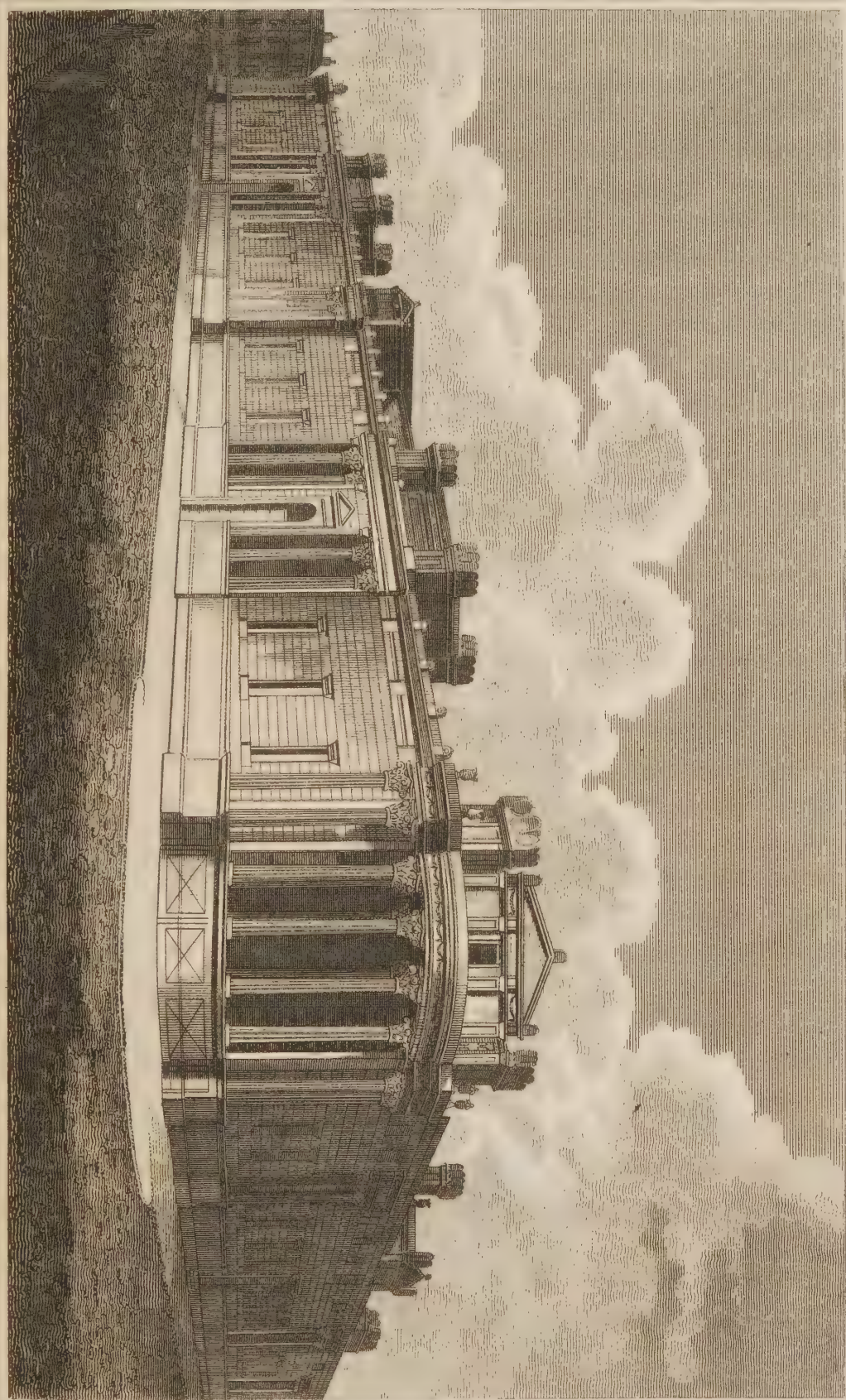
(*k*) *Maximus in minimis.*

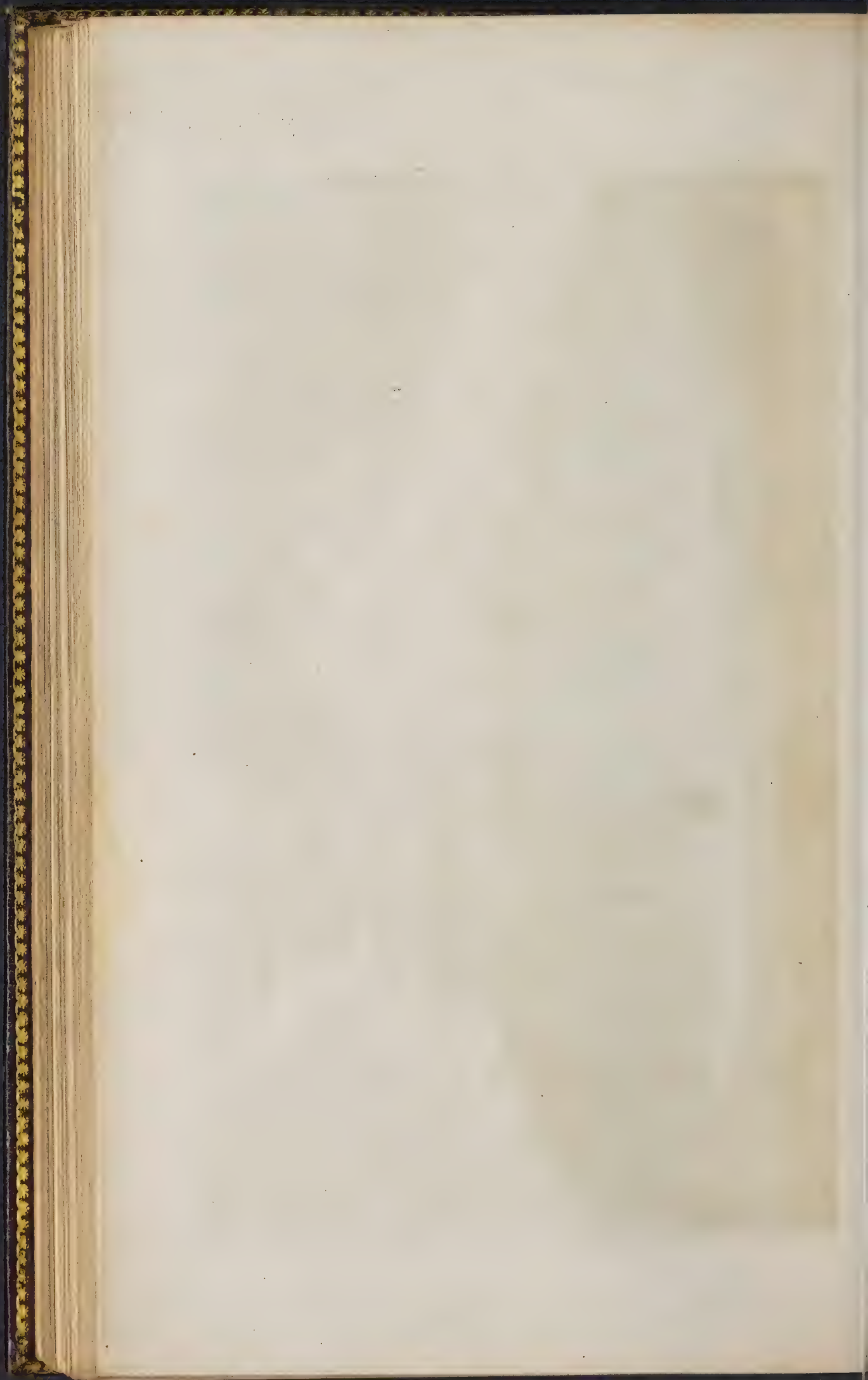


N E R O .



Back View of the Bank of England.





Catalogus in good Hands.

I would speak plainer by the bye ;
If 'twere not vulgar to write—LIE :
Thus *Catalogus* thron'd in state,
I leave to Auctioneers and Fate ;
To better hands I can't consign him,
So for the present—I resign him.

END OF BOOK THE FIRST.





Book the Second.



BOOK THE SECOND.

On commence par être dupe, on finit par être fripon.

Of folly some are first the slaves,
Who end career by turning knaves.

AUCTIONEERS, &c.

“ **A**LL hail, propitious season hail,
“ Crimp’d leaves are wafted by the gale ;
“ Hail Autumn ;” cried my gallant knight :—
“ For print sales ’gin by candle-light :
“ The drenching rain from spout now sputters,
“ And mud in tides rolls down the gutters ;
“ To me more sweet that Summer’s sun,
“ Bereft of evening Auctions’ fun :

R—ch—rds—n.

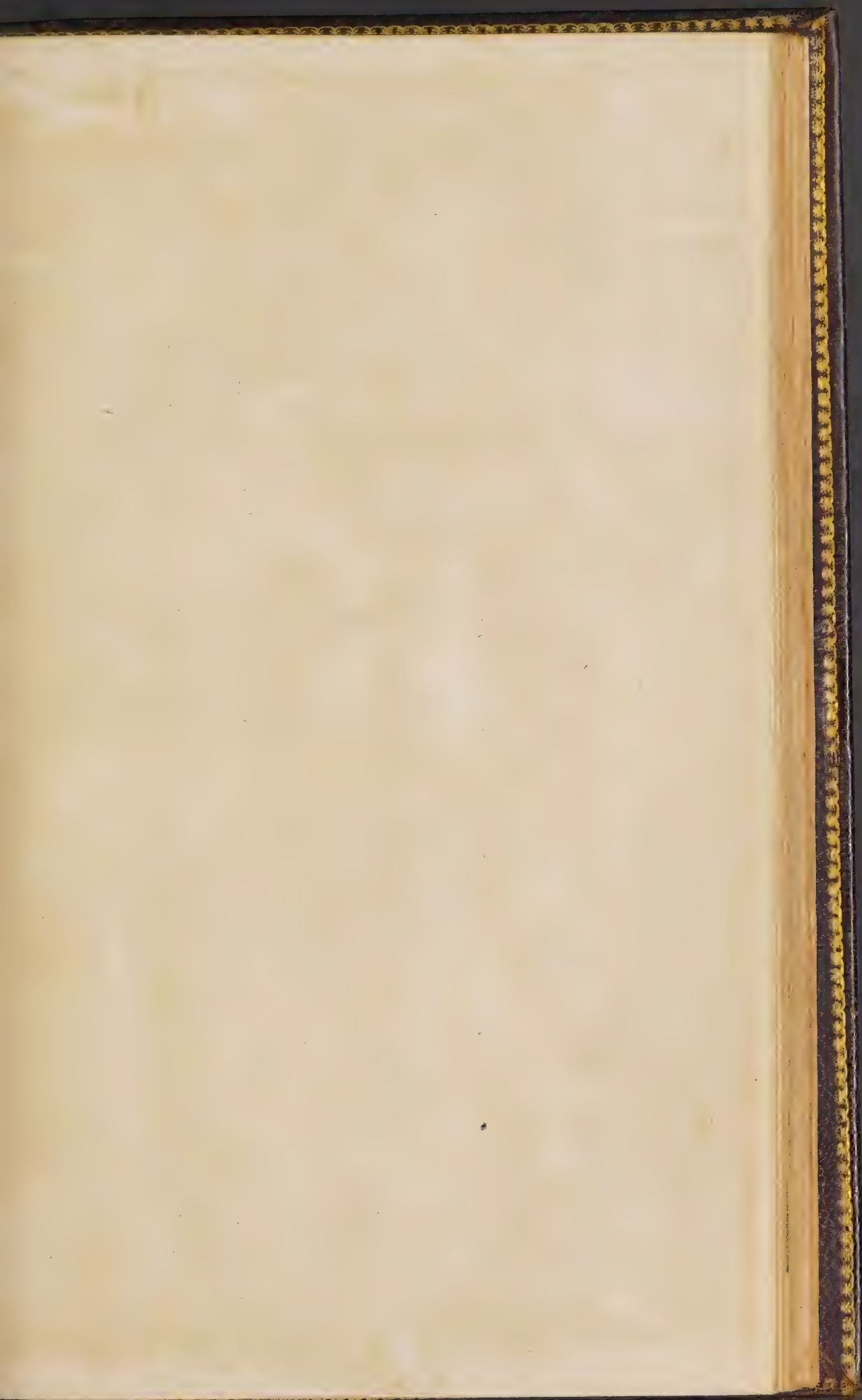
“ The town is full, and day by day,
 “ Sale follows Sale in proud array ;
 “ The Auctioneer begins his reign,
 “ And I now grace the bidding train ;
 “ No sound so sweet as when upon
 “ My lot, falls hammer, with—*Gone, Gone (a).*”

To take these heroes in succession,
 As senior of our grand procession ;
 Lo ! *R—ch—rds—n* shall grace my lays (*b*),
 So worthy Catalogus' praise ;

(*a*) *Magno conatu, magnas nugas.*

HORACE.

(*b*) The dealer and auctioneer whose feats I now discuss, is a very good-hearted honest man, to whom portrait collectors and illustrators are under infinite obligation for the numerous copies from old and rare portraits which he has ushered into publicity. Neither is C—lf—ld less to be commended for such copies as *Sir*



The true Effigies
of S.^r John Hotham of
Hotham in Yorke sh.^r
K^t One of the Members
of the Hon^{ble} House of
Comons. and Governour
of Hull &c.



R—ch—rds—n.

Since copies he hath publish'd fair,
Of prints *unique* and portraits rare ;
To satisfy Collector's itch,
And make blank leaves of *Granger* rich :
For he who such an errant fop is,
To turn up snout at sight of *copies* ;
And in his *Granger* mighty huffer,
Originals will only suffer ;
Must ev'ry niggard thought unbend,
And mind make up *huge sums* to spend ;
Yet let him squander what he will,
One third of *Granger* he can't fill,
Wherefore one page in ev'ry three,
Alas ! a *yawning blank* must be (c).

John Hotham, with a string of others too numerous for insertion
in the present volume.

(c) Every individual possessing the slightest knowledge of

R—ch—rds—n.

Our *R—ch—rds—n* in rostrum well,
 On lot that's choice knows how to dwell (*d*):
 His mind is honest---nature good,
 Yet sometimes, be it understood,
 He can grow hot like other men,
 And woe betide his carcase then,
 Who rashly dares to brave his choler,
 For me, I would not for a dollar:
 Witness when once at fam'd *Knock-Out* (*e*),
 'Twixt *R—ch—rds—n* and *Gr—v—s* was rout;

illustrating *Granger's* Biographical History, must allow the justice of the above remark, for so numerous have been the collectors for this work, that the market is completely cleared of portraits possessing any claim to scarcity, independent of which such heads as are procurable have more than *quadrupled* their value within the last twenty years.

(*d*) It gave me great pleasure to find *R—ch—rds—n* was the auctioneer selected to catalogue and dispose of the collections of

R—ch—rds—n.

When former dubbing latter oaf,
Hurl'd quick at scone *a quartern loaf*,
So hard ; that had it come with noddle,
In rueful contact, Gr—v—'s, poor coddle,

Sir William Musgrave and *Mr. Tighe*, as they no doubt proved extremely lucrative to the vender.

(e) As the present term may not be generally understood, I shall in the most laconic way possible explain this chicanery of the printselling trade. When a *Knock Out* is decided upon by a select number of printsellers, it is agreed between them that whoever begins bidding for any lot is not to be opposed by the others leagued of the party ; wherefore as all competitorship is thus in a great measure done away, the property falls an easy prey to the junto, and thus the poor proprietor is fleeced of half the sum his prints would have produced had every dealer acted honourably. The sale being over, these *honest* gentlemen repair with their lots to an adjoining ale-house, where they *resell* the property among themselves, which is technically termed *knocking out*, and whatsoever additional sum is thus acquired, this gracious set expend upon beef-steaks and a copious booze.

R—ch—rds—n.

In house with head bound up had been,
So dire is passion—naughty sin (*f*).
Yet plain I'll speak and prove commender,
Of this same veteran portrait-vender ;
Had old minx Fortune acted fair,
And for deserts dealt out due share ;
From trade ere this he had been steering,
Nor still prov'd Knight of Auctioneering.
And such reward he merits well,
And would have tasted, if foul spell,
Had not entrapp'd him in the net,
By wily *Scottish* cunning set (*g*):

(*f*) The foregoing couplets being sufficiently explanatory of the event in question, it only remains for me to assure the reader that the circumstance may be relied upon as a matter of fact, which neither of the parties if applied to could have the effrontery to deny.

(*g*) Master *J—hunny* of *Noble Author* renown, was by no means

Chr—st—e.

Which hath inveigl'd many more,
As I'll rehearse in rhyming lore,
Ere *Chalcographian* race is run,
And Catalogus' story done.

In classics vers'd, with manners meek,
Nor less with Latin stor'd than Greek (*h*);
Lo! *Chr—st—e* view the hammer wielding,
As *Square* does stick, pourtray'd by *Fielding*;

backward in letting R—ch—rds—n into a *good thing*, whose pocket has smarted to the tune of several hundreds, by the predatory incursions of our Northern Adventurer.

(*h*) The personage now before us, who owes his origin to a very expert parent, is the most classical of our auctioneering fraternity, having been gifted with scholastic education, that has inducted him to a knowledge of the Greek and Roman writers. As a

E

Chr—st—e.

He treads in shoes of great Papa,
And tells alike—untruths *comme ça* :
For Auctioneer would give emetic,
That was not vers'd in *prose-poetic* ;
In fine it must till day of doom,
Of pulpit rank the great heir-loom.
Still though I've learned nam'd my knight,
With ignorance I've known him fright
Such share of sense as I possess :
Witness when once he laid great stress,
As porter held up lot before us,
A picture bright of painter *Florus*,
Which knight with acumen quite keen,
Pronounc'd *chef d'œuvre—Florentine* ;

vender he ranks very fair, and in private life his character will stand the test of the most minute enquiry.

Chr—st—e.

Whereas said artist void of blemish,
Was call'd the *Raphael* of the *Flemish* ;
'Twas *Francis FLORUS* name no doubt,
Turn'd Ch—st—'s senses inside out (*i*).
At sale of Bishop's stores---of Ely (*j*),
Friend Catalogus bled quite freely ;
Thus easing well lin'd purse of wad,
Since *Going, Going*—claim'd his *Nod*.

(*i*) I must confess that I felt no small share of surprise on witnessing this egregious blunder from a person of education, and more particularly as the father of our Auctioneer had a knowledge of the several schools of painting at his tongue's end : in order therefore to avoid such mistakes in future, I would advise Mr. C—— to make *Pilkington* his *pulpit companion*.

(*j*) Among other lucky windfalls that have come under the hammer of this personage, the collection of the late *Bishop of Ely* was not the least in magnitude, and consequently productive of considerable profit.

K—ng and L—ch—e.

Fine *Granger* thus with stores he dress'd,
While *Clarendon* due share impress'd ;
Whereby this truth appears quite plain
If bidder was in mirthful vein,
To common sense 'tis render'd clear,
As much delight felt auctioneer ;
Who profits gaining chuckled gaily ;
So thus o'erjoy'd I'll bid him VALE.

To yield our Catalogus treat,
Puffed up with pride and vain conceit ;
In Auction's guise I next array,
The King-street K—ng and friend L—ch—e ;
Who well nigh robb'd of sense the grain,
That stocks my *Chalcographian's* brain ;
As they the wond'rous stores unlock'd,
And down to ardent bidders knock'd,
Within their well attended room,
A *Farmer's* hoards and eke a *Coombe* :



Harding Del.

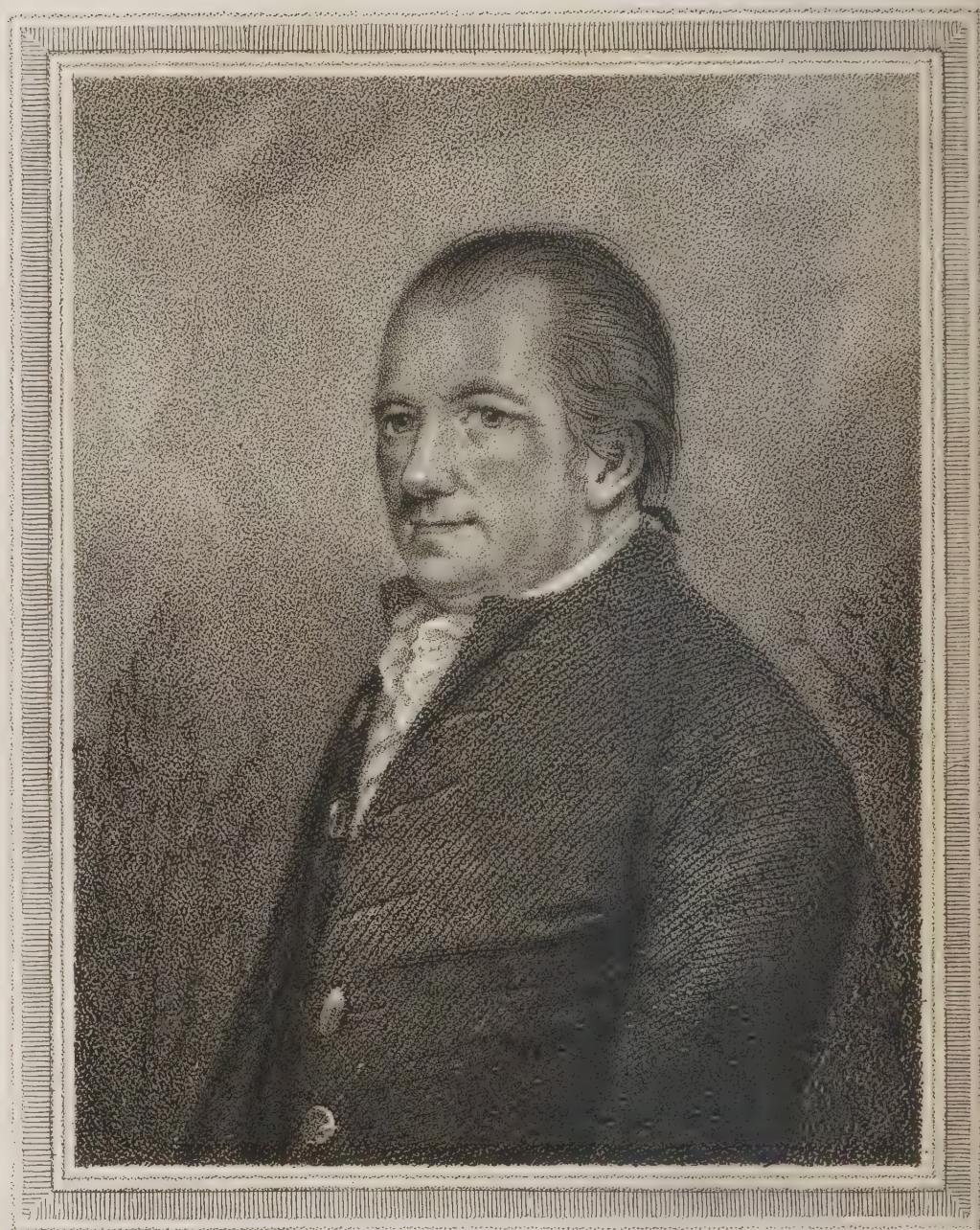
Pub. July. 1. 1793. by E. & S. Harding.

W. A. Gardiner Sc.

THE EARL OF CLARENDON.

*From an Original Picture by Sir Peter Leys.
in the Collection of his Grace the Duke of Queensbury.*





J. White del.

Mountague Tomkins Sculp.

JOHN HORNE TOOKE ESQ.^R

*pubd as the Act directs May 25th 1798, for the Proprietor and sold at 1st Tomkins Commission
Warehouse N^o 2 Rysol Street Covent Garden*

K—ng and L—ch—e.

Collection most renown'd of *Reed*,
Devoted to Shaksperian creed :
And *Tooke* who butted with sharp *Horne*,
'Gainst Ministers, like Unicorn ;
And with Big-wigs made hurly-burley,
Diversions printing—nam'd of *Purley* :
From wonders such as these 'tis plain,
With *Catalogus K—ng* must reign,
'Mongst pulpit tribe that makes oration,
A monstrous brilliant constellation (*k*).

(*k*) This brace of *Hammertonians* have no cause to complain of the frowns of fortune, having been honoured with the disposal of the most famous *Chalcographian* hoards ; witness the sales of those famous collectors *Farmer* and *Coombe*, which brought immense sums, together with the property of *Mr. Reed*, who, as a commentator on *Shakspeare*, has in many instances handed his name down as a literary character with honour to posterity. In addition to these must be named the library of the late *John Horne Tooke*, who figured most conspicuously as a political character

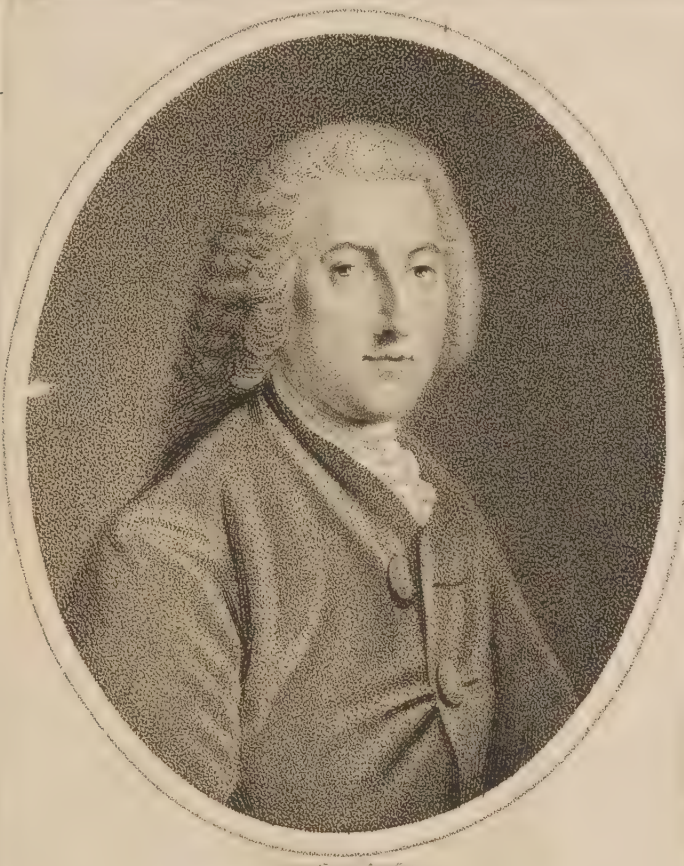
L—gh and S—th—by.

Wherefore in hopes he long may blaze
To others now I'll tune my lays.

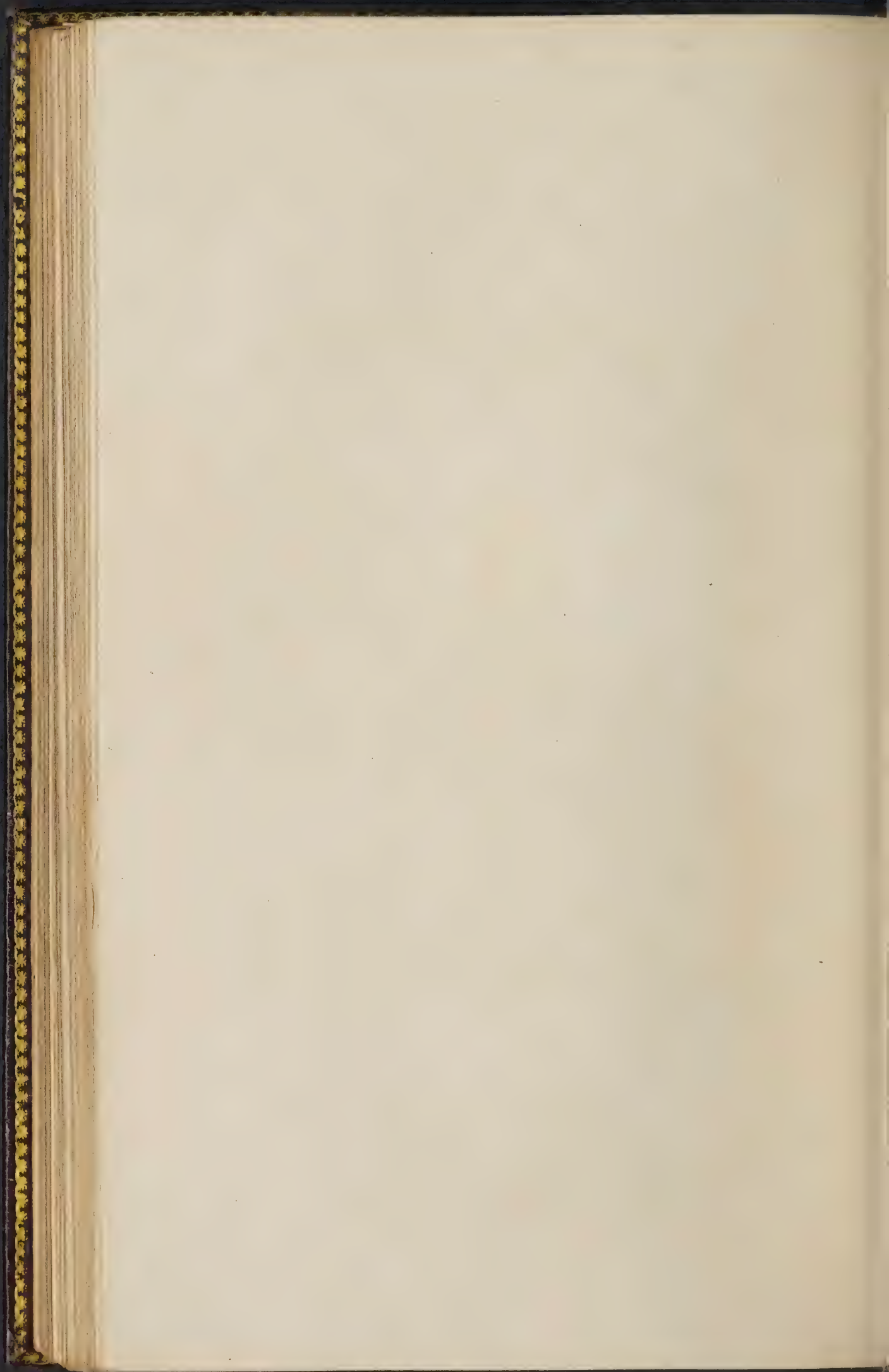
With *Catalogus* hand in hand,
To L—gh and S—th—by's in the Strand,
I wend my way :---to fame well-known,
Whose acts are grac'd with *honour's* zone,
Since unlike some that might be quoted,
For deeds unfair they are not noted (*l*),

during the *North*, *Chatham*, and *Pitt* administrations ; while his deep research as a scientific scholar is indelibly stamped on the annals of literature by the acumen displayed in his *Diversions of Purley*, than which perhaps a more learned production never issued from the press of this or any other country.

(*l*) If the abilities of these individuals in their vocation are not very prominent, their characters however are unimpeachable, being fair and honest dealers in all their transactions through life, as every one must allow who has had any concern with them.



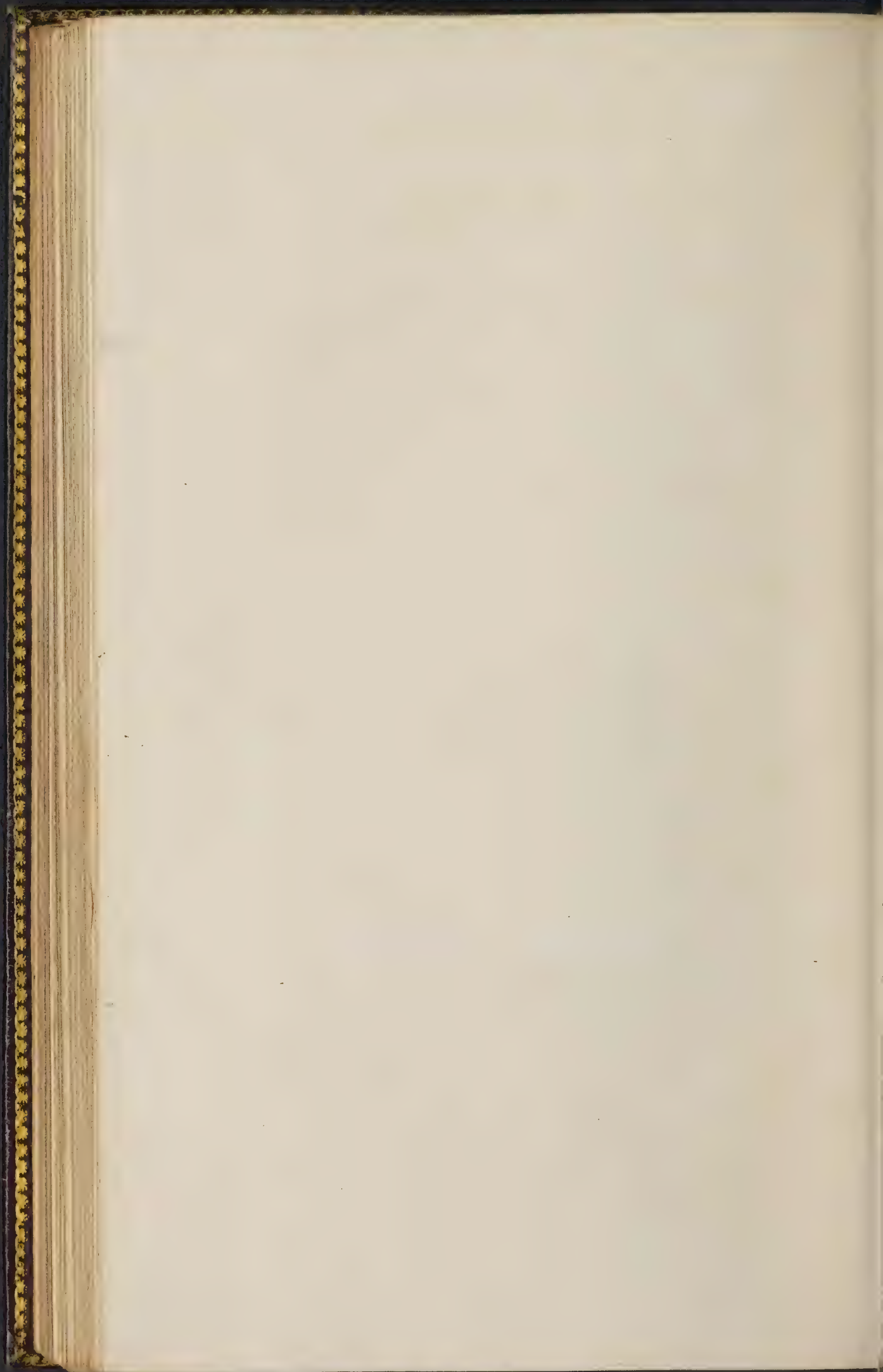
WILLIAM PITT,
Earl of Chatham.





RIGHT HON^{BLE} WILLIAM PITT.

Done from a Shade by Anshing



L—gh and S—th—by.

'Tis true this twain can't claim renown,
Mere *putters-up* and *knockers-down* ;
Yet ne'ertheless all-bounteous fate,
Hath dealt to them collections great,
That won my *Chalcographian's* heart,
Who ne'er yet fail'd to play his part :
Witness the stores of *All—n's* vat
Whose wit is like his brewing—*flat* :
A *Tyson's* prints and medals rare (*m*),
That made our *Catalogus* stare ;
Like Hindoo *running* fearful *muck* (*n*),
Or screaming pig that's newly stuck,

(*m*) *Mr. All—n*, of hop-renown, who is not only a buyer but a vender also, seems to collect for the express purpose of selling again. Far different from this was the conduct of the liberal *Mr. Tys—n* deceased, whose judgment was conspicuously displayed at the sale of his rare collection of prints and medals, which afforded a real treat to every lover and judge of the arts.

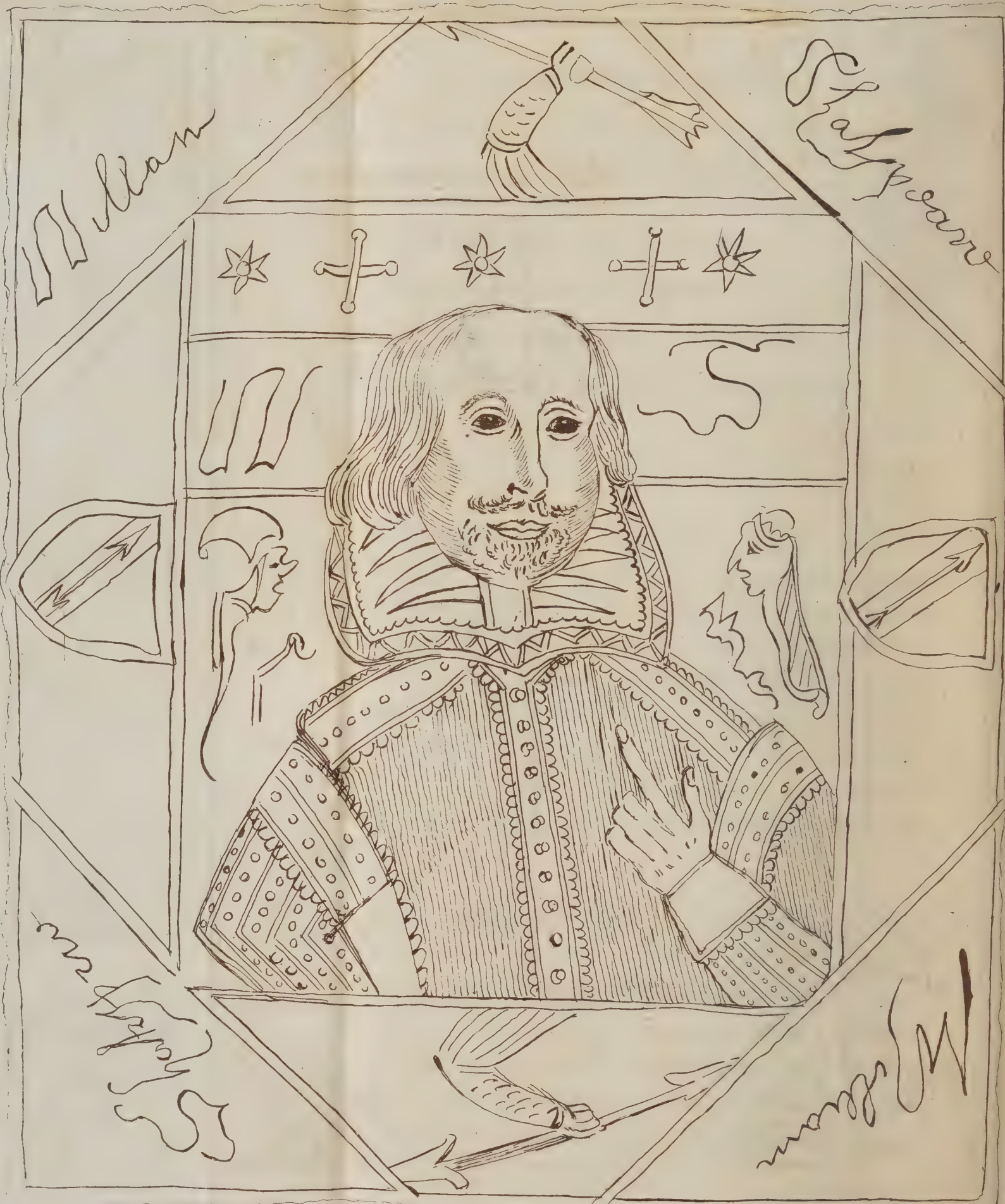
L—gh and S—th—by.

The hoards of *Dog—D—nt—furioso*
 At sight of hound—who *Doloroso*,
 Now weeps o'er *false Shaksperian* lore (o),
 Which sprang from *Maisterre Ireland's* store ;

(n) In the East Indies it frequently occurs that a native will chew laudanum to such an excess, that the most raging delirium ensues ; in which frenzied state the afflicted party seizes the first weapon he can find, and rushing out with the gesticulations of fury imprinted on his visage, runs forward, and will stab any unfortunate being that does not clear the way at his approach. Such is the explanation of *Running a Muck*, which terminates in death, as the sufferer proceeds till exhausted, when he drops down and expires, from the effect produced by this powerful deleterious drug.

(o) The gentleman now figuring in our *Chalcographimanian* drama, must certainly have been afflicted at some period of his life with the hydrophobia, having evinced in a certain senatorial meeting the most rooted antipathy to the race of hounds : neither is he less acrimonious upon the subject of the Ireland forgeries, which he originally purchased, but growing weary of his acquisition, brought them to the hammer, when the price bid was so





Sam Ireland fe.

1 ship, 100 and Norfolk Street, Strand, London.

William
Shakespeare

W. A. M. Shakespeare

By Mr William Shakespeare

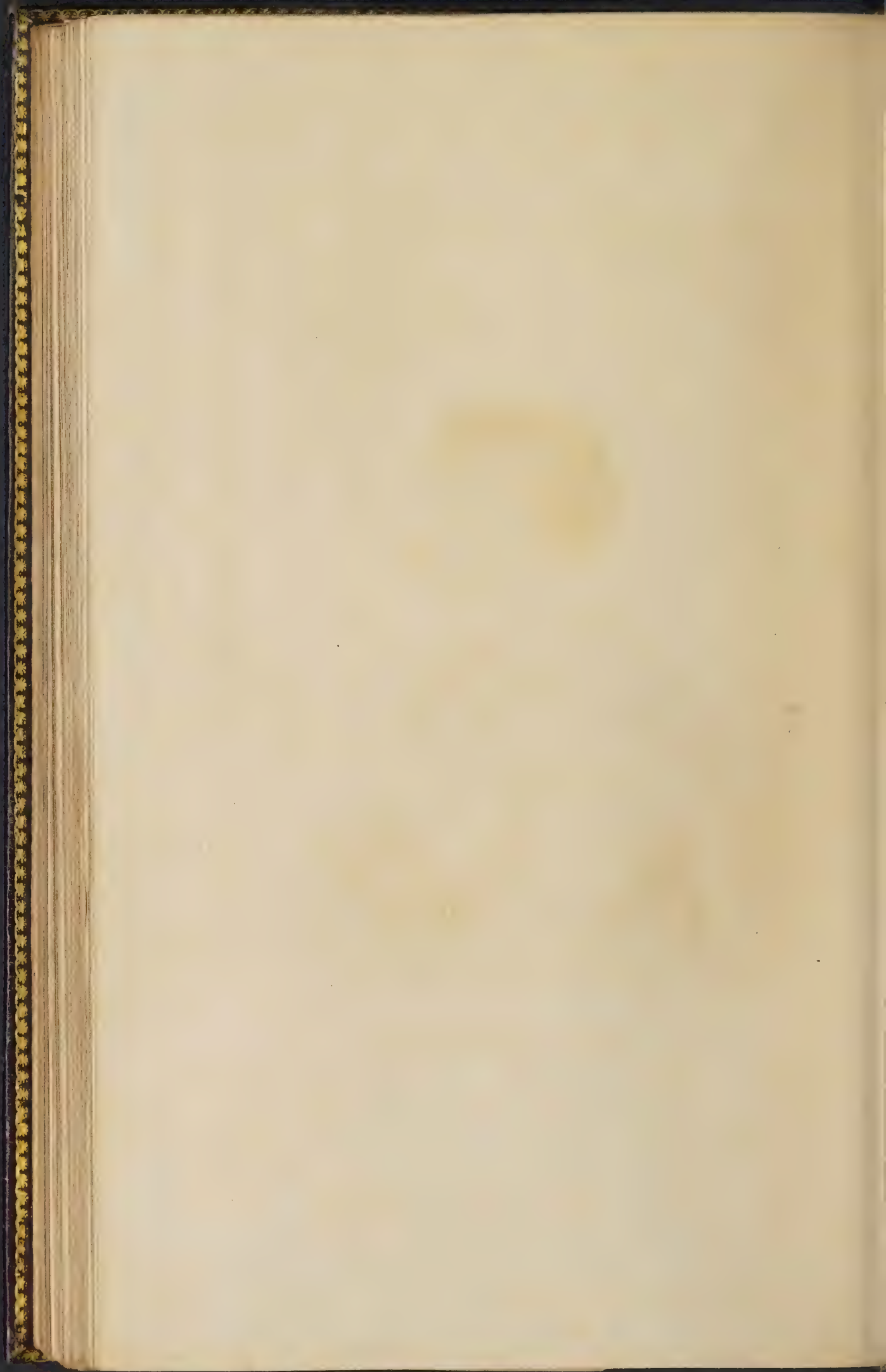
which is the only copy
ever of the
Folio: Colours
John Shano
John Robinson
Samuel Sadler
Robert W. G. G. G.

Neale sculp. 352 Strand.

forgerys by W. H. Ireland.

and May 11 1790.

11 Jun 10 1790



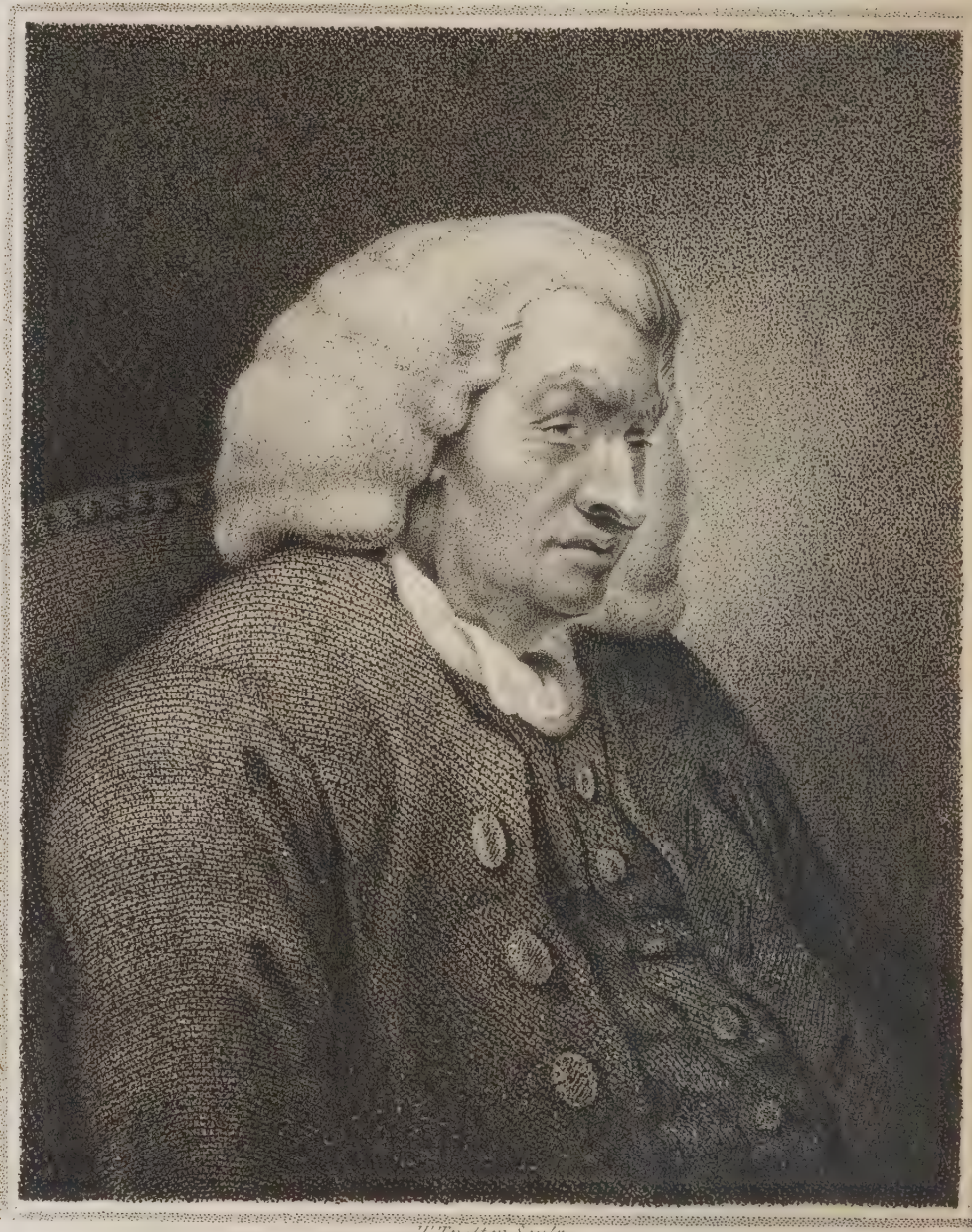


Drawn from the Life & Etch'd. by Silvester Harding. 1798.

W. H. IRELAND,

Æt. 21.





J. Trotter Sculp.

DR SAMUEL JOHNSON,

as ordered by order of the Trustees of the British Museum

to be engraved and printed in

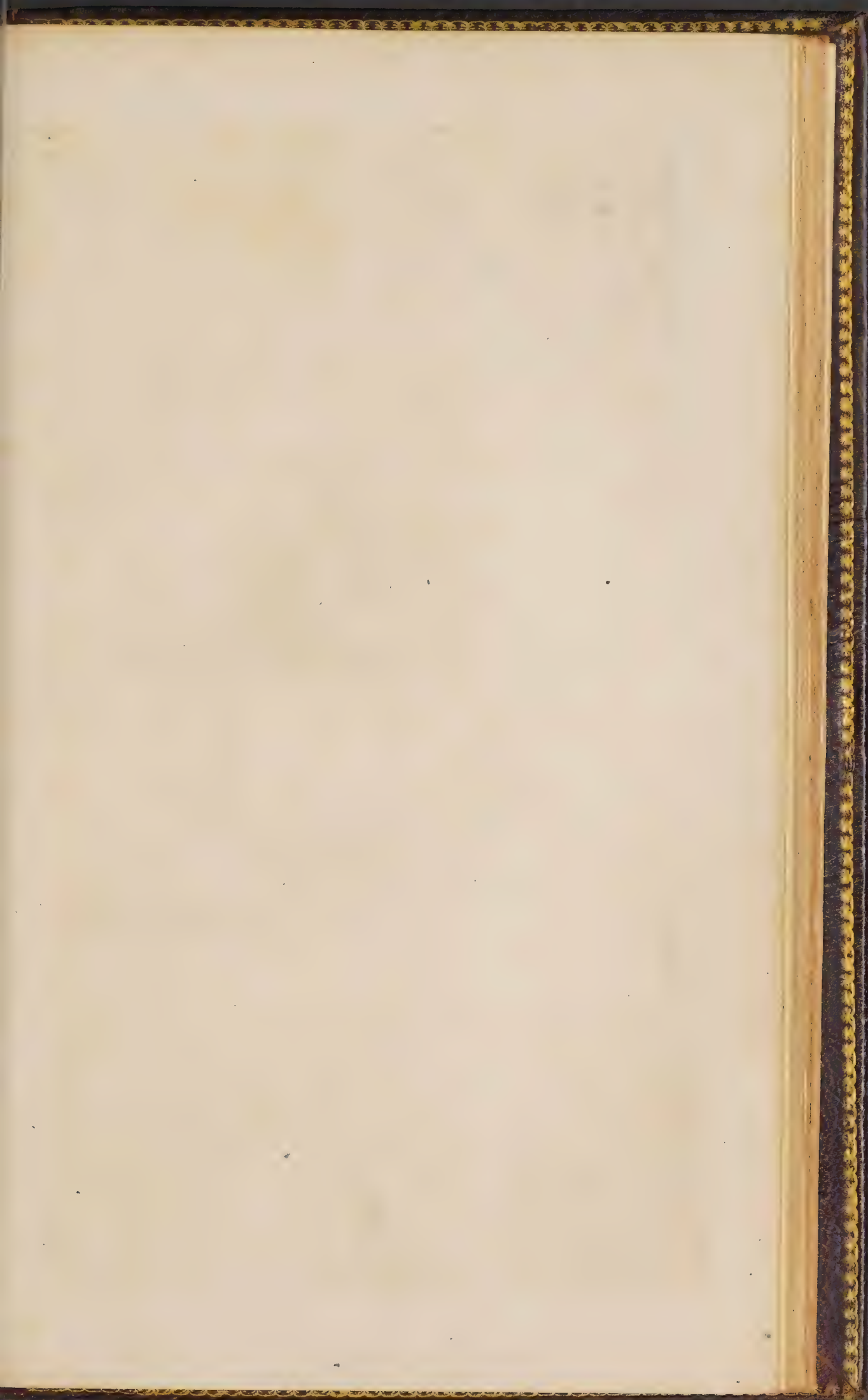


J. Wale del.

JAMES BOSWELL Esq.

J. Miller, Sc.

*In the Dress of an Armed Corsican Chief, as he appear'd at
Shakespeare's Jubilee, at Stratford upon Avon September 17 69.*

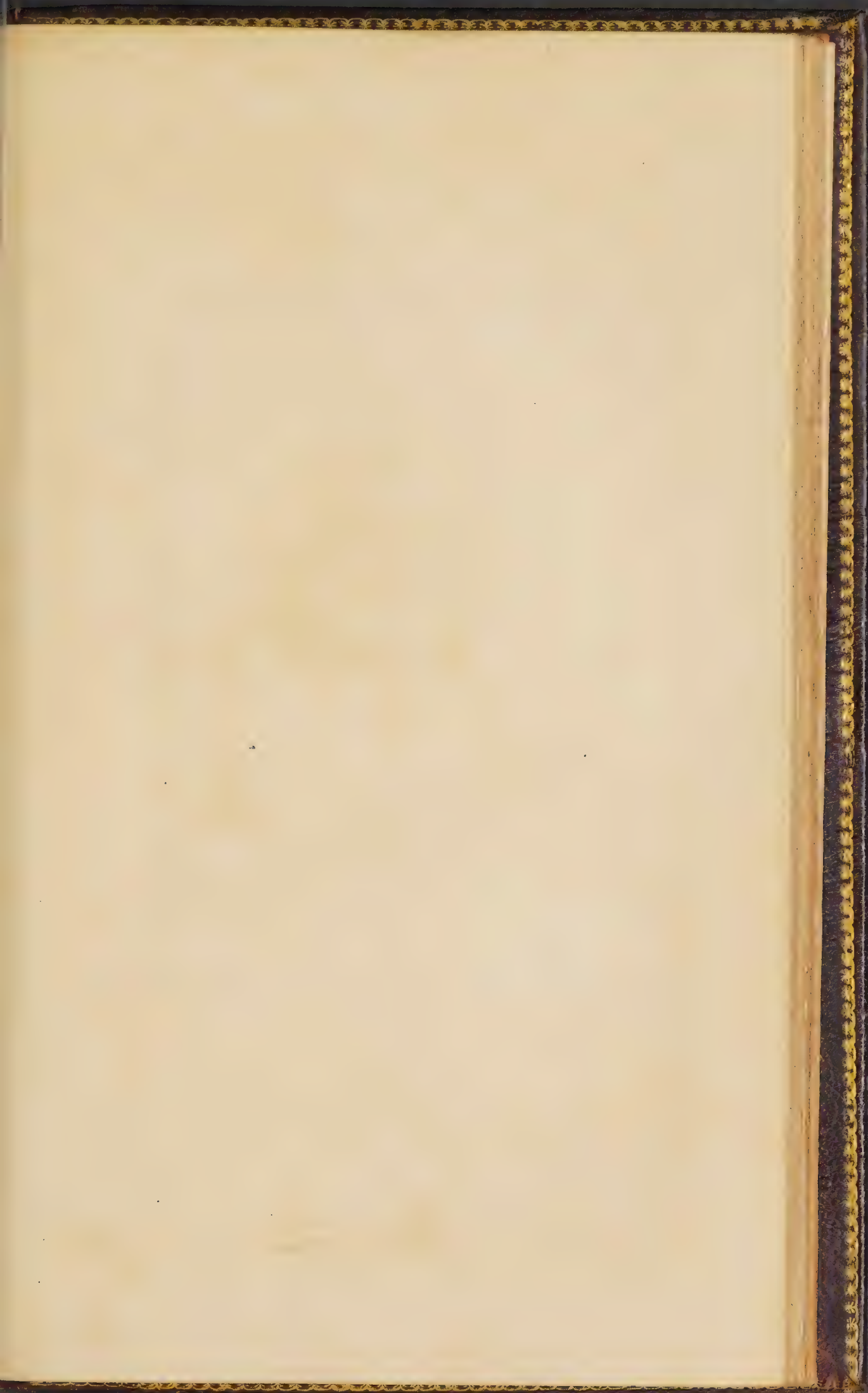


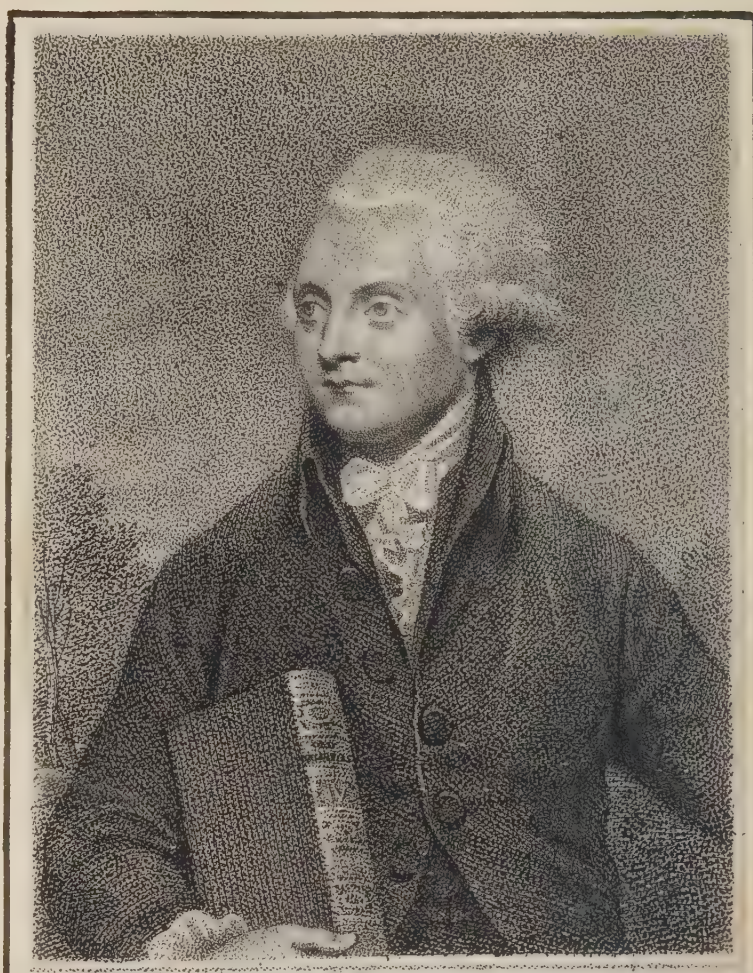


DR. PARR.

*Taken by Permission
from a Bust by L. Gahagan.*

London, Published Nov. 1st 1813 by J. Parry, No. 10, White Street.





E. MALONE ESQ^r.

Engraved by Bartolozzi from a Picture painted by Sir Jos^{ph} Reynolds.





Faint, illegible text, possibly a signature or title, located below the portrait.

L—gh and S—th—by.

Whose impudence deserves the rod,
 For having ap'd the muse's god (*p*).
 To *Boucher* praises must be pour'd,
 With *Marquis Townshend's* classic hoard ;
 While still to sweeten more the posset,
 Come books of dirty snarling *G—ss—t* ;

trifling in comparison with what he had originally paid, that the property was bought in and now continues in Mr. D—'s keeping, who never glances at this *modern antique*, without experiencing an emotion similar to that which results from the working of a plentiful dose of ipecacuanha.

(*p*) It has frequently afforded me a matter of astonishment to think how this literary fraud could have so long duped the world, and involved in its deceptions vortex such personages as a *Parr*, *Wharton*, and *Sheridan*, not omitting *Jemmy Boswell*, of Johnsonian renown ; nor can I even refrain from smiling whensoever the volumes of *Malone* and *Chalmers*, together with the pamphlets of *Bouden*, *Waldron*, *Wyatt*, and *Philaletes*, otherwise—*Webb, Esq.*, chance to fall in my way. All this however verifies the words of *Martial*, when he says, *Stultus labor est ineptiarum*.

Ph—ll—p—.

Who after twenty years hard courting,
 Procur'd an help-mate for disporting (*q*).
 So much for Auction pedigree,
 Of S—th—by and companion L—gh.

A Scot now *booing* to the great,
His creatures lord's in *selling state* (*r*);
 Whose wither'd phiz you'll ever find,
 The portrait of his hungry mind;

(*q*) The three collections above noted came to the hammer of these auctioneers. As for the *Doctor* and his *prime copies* he certainly must have possessed some unaccountable talismanic charm to effect this inroad upon a wealthy lady's affections; for as to the exterior *form divine*, he might well have exclaimed with Richard, "*Why love forswore me in my mother's womb.*"

(*r*) This auctioneer has two famous auxiliaries in D—dd and H—ll—nd; the former *puffing* and *purchasing*, while the latter, instead of *flourishing* off panegyrics, is contented to *flourish* the hammer, being denied the aid of finished enunciation, both by nature and a lack of scholastic acquirements.

Ph—ll—p—.

While *Dutch-pug* like to sweeten life,
Beside him view his vixen wife;
That breathes with raven's croak her spite,
A most infuriate *Belgic* sprite;
That naught e'er suffers to go by,
Her finger always in the pye (*s*).
'Twas here great *Catalogus* saw,
Rare sights and clapp'd on them his claw.
When *Argyle's Duke* to sale resign'd,
Delights of Chalcographian's mind;
And *Udney's* choice collection too,
With *Spencer's* pass'd in grand review (*t*);

(*s*) The lanky appearance of Ph—ll—p—'s countenance is doubtless owing to the tongue and temper of his Dutch help-mate, who strictly verifies this old French proverb; "*La langue des femmes est leur épée, et elles ne la laissent pas rouiller.*"

(*t*) The sale of the above mentioned collections fell to the lot of the Auctioneer now under review.

Ph—ll—p—.

But what allur'd mine hero most,
 Was when *fine proofs*—bewitching host,
 Were brought the hammer's blow to share,
 Impressions *matchless, bright, and rare*;
 Which *Ph—ll—p*—singing blithe *Te Deum*,
 Had chose for sale at great *M—s—um*;
 Whereas he should have borne to dwelling
 No more than *duplicates* for selling (*u*),
 But northern sense is ne'er in mist,
 And *proofs* we know to mill bring grist.
 While to Museum thus I'm led,
 Of *D—gh—t—n* something should be said;

(*u*) Th—ne having furnished *Mr. Cracherode*, who left his collection to the British Museum, with numerous prints, recognized the rare portrait of *Doctor Moore*, by *Faithorne*, when finding that he was outbid by *W—db—rn* the dealer, he made the circumstance public.



Roubrouck
1636



Ph—ll—p—.

Who void of blushes stole at will,
From all collections purse to fill ;
Till *Rembrandt's* etching, prime landscape (*v*),
Call'd COACH, brought D—gh—n into scrape,
Who finding guilt will courage alter,
On being prov'd a base defaulter ;
Restor'd whate'er he still possess'd,
And thus the case was lull'd to rest.

(*v*) D—gh—n the artist being countenanced by the Prince Regent, and on terms of intimacy with B—lo, who held a situation in the British Museum, procured admission whensoever he wished, under the plea of making copies of rare etchings ; instead of which his practice was to select the choicest prints he could find from Cracherode's collection in particular, with which he was in the habit of walking off. Among the valuable *Chalcographic* specimens thus procured, was the above-mentioned extra rare and fine etching known by the name of *Coach*, in consequence of one of those vehicles being introduced into the design. Of this print D—gh—n executed a precise copy, and then disposed of

St—w—rt.

A second son of Scotia's isle,
Now claims my *Catalogus*' smile,
Whose mental attributes may be,
In words condens'd no more than three,
Wherefore he is---so wills it fate,
Conceited—stupid—obstinate ;
'Tis true he oft appalls with wonder,
When hammer's blow re-echoes thunder,
'Thus what his elocution lacks,
Is made good by tremendous whacks;

one of the impressions to W—db—rn as being an original, when the latter, anxious to ascertain the fact for a certainty, and well aware that there was one deposited in the Museum in *Cracherode's* bequest, he repaired thither for the purpose of comparing the impressions, but upon inspection of the folios, this coach landscape could not be found ; when a strict enquiry was instituted, the result of which proved a complete discovery of the depredations in question.

St—w—rt.

Which oft from seat hath caus'd to jump,
 My knight, electrified by thump.
 O! what a famous *row* was made,
 With *Chalcographians* and the *Trade*,
 When dainty lots of Lake deceas'd (*w*),
 Heroic bidders finely fleec'd :
 Or when with *Chalcographian* rage,
 He warr'd for *Basiologian* page,
 Suppos'd from *Fife's* great Lord to come,
 Whereas *I swear 'twas all an HUM* (*x*),

(*w*) Whatsoever may be wanting on the score of rhetorical tropes, such deficiency is amply compensated by the most liberal use of this vender's hammer, who, though from North of the Tweed, was not as I have before stated a competent match for the *Norfolk Br—nt*. *Sir James L—k—'s* effects, which were very numerous, and sold for high prices, were consigned to St—w—rt, who had no cause to complain of the result, which was extremely beneficial to his pocket.

(*x*) *Basiologia* is a small folio, containing fine impressions of

St—w—rt.

No more belonging to that peer,
Than Champagne's brew'd from hops, like beer ;

many 'rare portraits by the *Passes* and others, of which volume very few indeed have made their appearance. The contents of the last that was sold by St—w—rt, netted upwards of five hundred and fifty-five pounds; and was universally supposed to have belonged to the Earl of Fife, well known to possess a copy; but in this conjecture the Chalcographimaniacs labour under a most egregious error, as the volume in question, to my *certain knowledge*, is still in his lordship's library.

Nil intra est oleam, nil extra est in nocte duri.

HOR.

Some years back an imperfect copy of the *Basiologia* was purchased by a well-known bookseller, who is dubbed by his tribe with the significant appellation of Measter B—y—ns, for eighteenpence, which he relinquished at the *Knock Out* for an advance of six pounds. This new purchaser then disposed of his acquisition for forty-five pounds the day after he brought his bargain into the market; on which he conceived that he had outdone all former outdoings, but to his mortification ascertained when too late, that the next possessor procured two hundred and seventy guineas for the prints, within three days after his disposal of them.

D—dd.

For reason cogent I will show,
To prove that none this secret know ;
Since SALE, IN HAND, upon my life,
I've had the VOLUME fam'd of F—fe.
Optics 'tis plain there's no deceiving
Seeing and feeling is believing.

Who would have thought that e'er a *D—dd*,
Would rank with auction dons—a god,

This auctioneer also disposed of a collection which was falsely said to belong to a foreign Marquis, whereas it was the property of *M—j—r Bl—gr—ve*, who, possessing no *Chalcographic* knowledge, was completely imposed upon by a set of fawning scycophantic Italians, amongst whom one bearing the ludicrous appellation of *Tom Punch*, was not only the most prominent in adding to the collection, but also in puffing the lots during the period of the sale. It is merely necessary to add by way of proving the rascality of these foreigners, that the collection, consisting of German and Italian prints, which originally cost the

D—dd.

Still *Catalogus* bends the knee,
And hails him—high sublimity.
Yet though on stilts he now appears,
If we retrace a few short years,
We view him serving out to many,
In *Lambeth Marsh* prints at *one penny*,
Which strung in rows the hovel grac'd,
With dust and cobwebs thick enchas'd (*y*).
Not far from thence in *Lambeth Road*,
Of *P—ls—r* stands the known abode (*z*),

Major several thousand pounds, did not after payment of custom-house duties realize as many hundreds.

(*y*) Facts are rather stubborn things. The events above recorded will stand the test of the most rigid scrutiny, and strongly display the wonderful vicissitudes that frequently attend upon man.

(*z*) This supercilious print-vender was originally an errand boy



D—dd.

With whom war *Chalcographic* rag'd,
As price 'gainst price was eager wag'd :
Thus either sharp print-selling brother,
Strove hard to *undersell* the other (a) ;

to R—g—d of the Strand, who in course of time began to think that money might be realized by setting up a small shop on the Surrey side of the water, and in order to ascertain this he took what was then little better than a hut, placing P—ls—r there to sell for him. The latter finding that the scheme answered, persuaded R—g—d that it was a *useless speculation*, and in consequence of this his master relinquished the shop, which P—ls—r instantly took, where he gradually got forward in the world, and now figures among print-sellers a very noted personage. This man, to increase his profits, has also taken an auction shop under the carpet-warehouse in Leicester-fields, which fairly ranks with others in the metropolis of a similar class.

(a) No sooner had D—dd set up than a violent competition for the acquirement of custom took place between these Surrey heroes, each sneaking by candle-light to the other's window, in order to ascertain the prices marked upon prints, according to

D—dd.

Next mov'd to street call'd *Tavistock*,
 To *D—dd* in crowds Collectors flock ;
 Till last in search of fortune's fane,
 He shows off in Saint *Martin's Lane*,
 Where I fame's trump now boist'rous blowing,
 Thrice hail him knight—of *Going—going* (b).

which they either encreased or decreased the sums at which they intended to sell their own commodities.

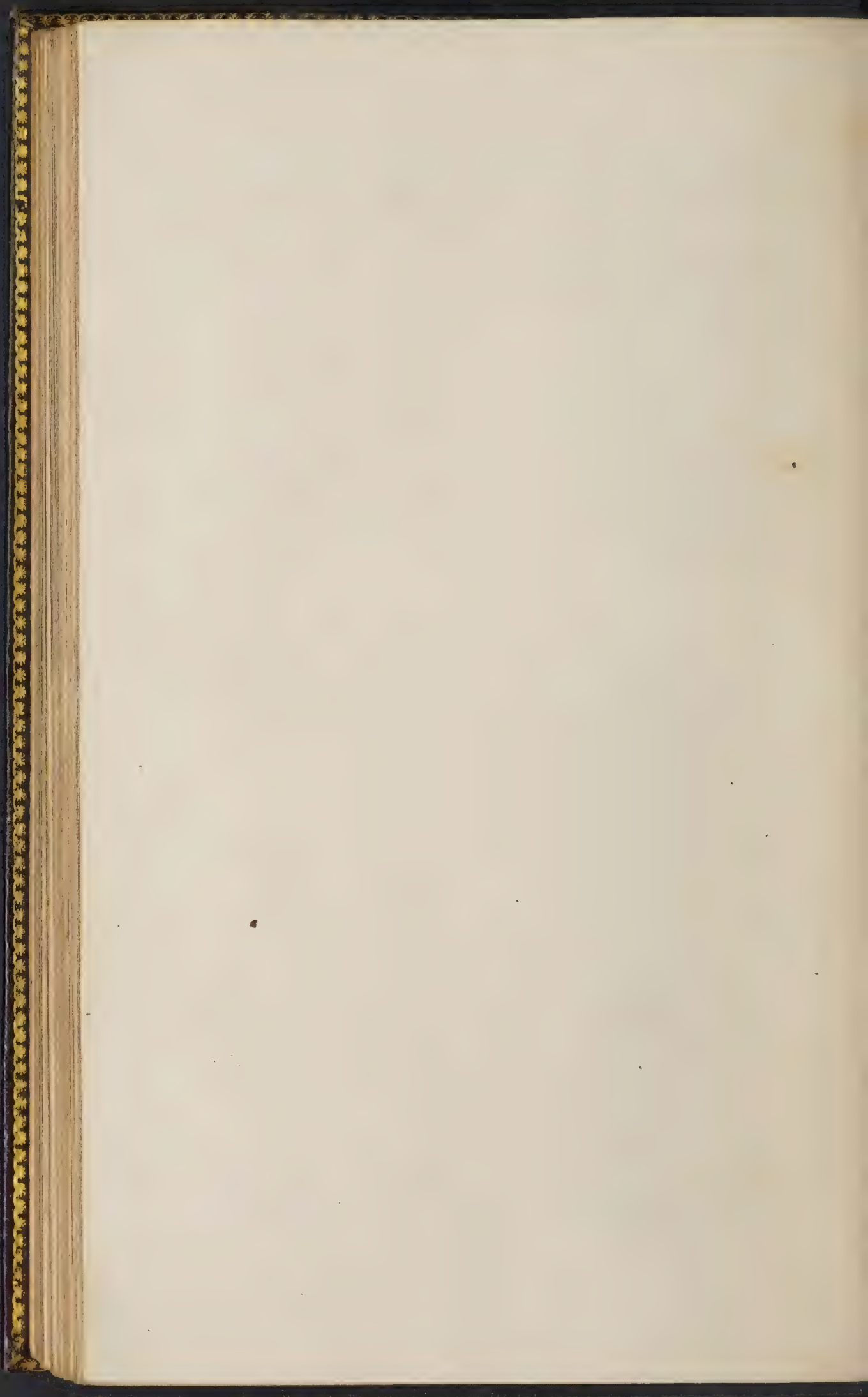
(b) As an Auctioneer *D—dd*, though extremely ignorant, has had remarkable success, nor was the disposal of *G—n—ral D—dsw—ll's* collection one of the *most insignificant* boons of fortune. As to his pronunciation he calls a print *admīrable fine*, and so forth. On the score of consummate effrontery no knight of the hammer can surpass him, as he literally will sit at *his own table*, while *H—ll—nd* is vending *his own* prints, and bid with as much assurance as if he were a total stranger. He does not perhaps bear in recollection that there are such things as *acts of parliament*, and that a clause in one, relating to auctioneers, prohibits any such vender from *bidding more than once, which must either*



Engraved by W. & J. London 1753.

By Act of Parliament

*pective View of Buckingham House dans La
James's Park.*



Ev—ns.

In shoals methinks I now see flock down
Collectors, *Ev—ns* (*c*) to thy knock-down ;
When *Roxburgh's* fam'd gigantic sale,
Made *Catalogus'* pocket wail,
Nor did a *Stanley's* choice editions,
Cause less enfuriate competitions
With *Bibliomanians*, lur'd at finding
To paper large join'd splendid binding.

be at the commencement or termination of the bidding. By such conduct as this however the man has got forward, and being desirous to imitate the *Great*, has taken his *country dwelling* near *Buckingham House*. These grand ideas however sometimes experience a temporary degradation, as proved the case in *R—ch—rds—n's* sale room, when *D—dd* having given a person named *R—wl—s* the *lie*, the latter reminded him of a former period, saying, that although he then looked so big, time was that he had not wherewith to purchase a *pound of potatoes*; which so enraged mine Auctioneer, that blows ensued, and a glorious *mill-ing match* proved the result, to the infinite delight of the *Chalco-graphimanian* crew assembled.

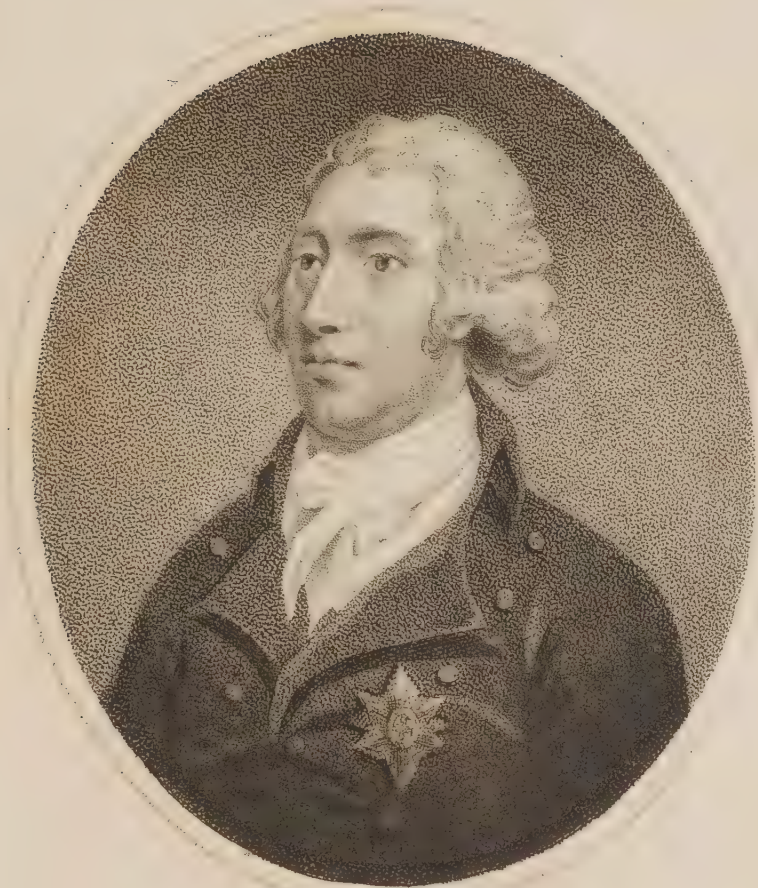
S—nd—rs.

Last worthy to be rank'd the friend
Of *Catalogus*, I'll unbend

(c) This man is an Auctioneer, and when that is said, his history is at once enrolled: the R—xb—r—gh collection, which was very extensive, was much enriched by H—rb—rt and the Sc—tt's, while the St—nl—y library had to boast the choicest editions, which were farther enhanced in value by a display of the most sumptuous bindings.

As a specimen of the prices at which the lots sold at the sale of this nobleman's effects, I shall first quote as instances the following works from the printing press of Caxton.

	£	s.
Literary Festival, folio, purchased by Earl Spencer	105	0
The prouffitable Boke for Manes Soule, called the Chas- tysing of Goddes Children, folio	140	0
The Golden Legend, or Lives of the Saints, 1483, folio...	31	0
The Life of St. Jerome, quarto	121	0
Catherine of Tenis, folio.....	95	0
Tullius of Old Age and Friendship, 1481, folio	115	0
The Mirrour of the World, 1480, folio (the fairest and finest of Caxton existing	351	15

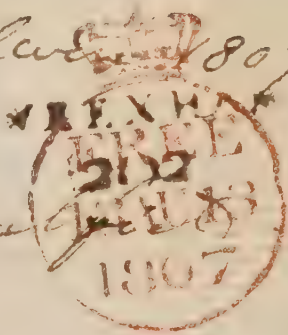


R. Mackenzie sculp.

EARL SPENCER

Wrexham. Aug. 14th 1807

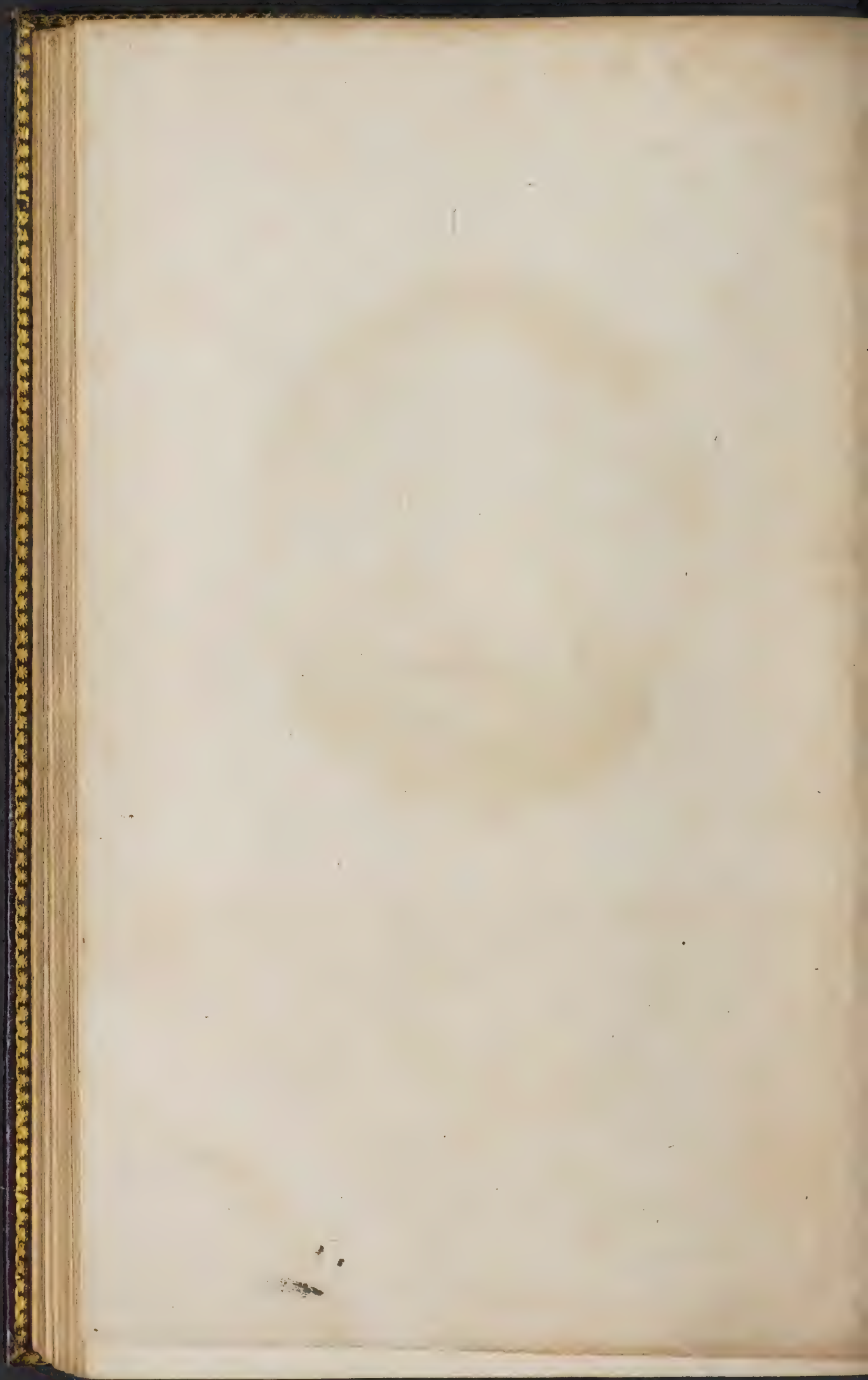
W James Cadogan

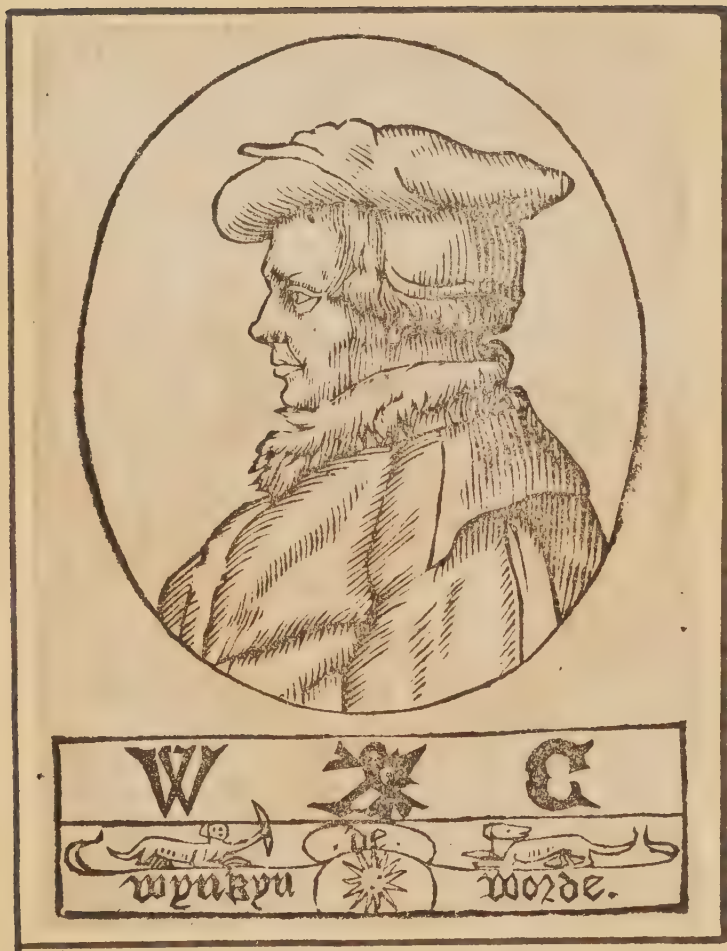


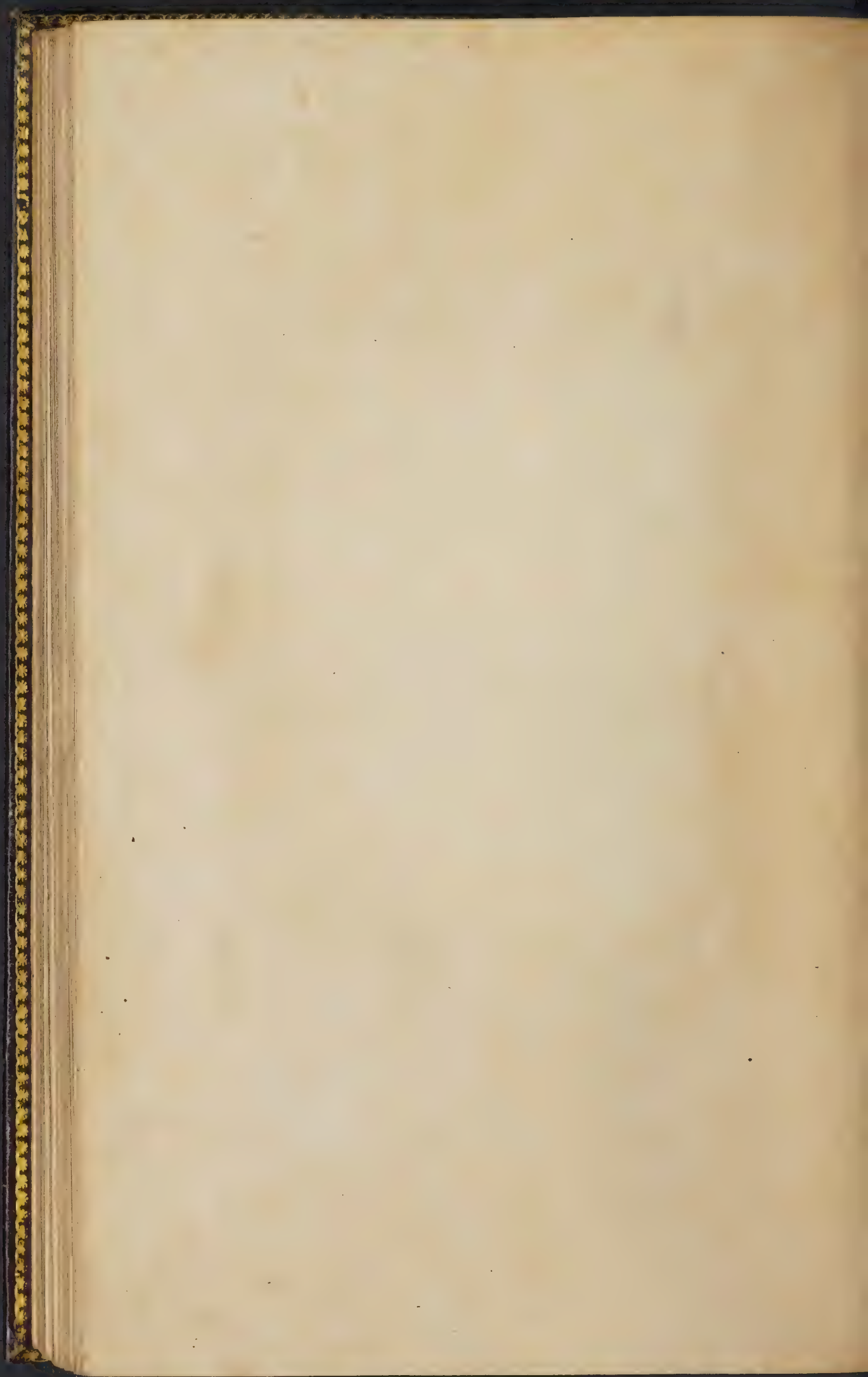
No 23 Tottenham Ct Road

Spencer

London











S—nd—rs.

My Muse, that from Pall Mall meanders,
To halt at Auction-room of *S—nd—rs* ;

	£	s.
The Kalendayr of Shyppers, folio	180	0
The Boke of St. Alban's, folio, made perfect by MS.	147	0
Chaucer's Canterbury Tales, MSS. on vellum, with illumi- nations, purchased by the Duke of Devonshire	357	0

I have not been able to trace the early prices of all the Caxtons mentioned in the above list, but the subjoined specimens will abundantly testify the rapid progress of the *Bibliomania* among Collectors. At Mr. West's sale in 1775, the following forming part of the above volumes, sold as under :

	At Mr. West's.		At D. of R.	
	£	s.	£	s.
The Prouffitable Boke for Mane's Soule, &c.....	5	0..	140	0
The Mirror of the World, &c.	2	13..	351	15
The Golden Legend	12	15..	31	0.
Tullius of Old Age and Friendship	5	10..	115	0
The Boke of St. Albans*	13	0..	147	0

* As another convincing proof of the astonishing rise which has taken place in the price of old books, I have farther to instance,

S—nd—rs.

Whose heavy head leaves in the lurch (*d*),
His neighbours at Saint Dunstan's church ;

The 17th of June, 1812, proved however the grand climax in book vending, for at no time, and in no country, did lots realize prices at which they were knocked down by Mr. Evans.

No. 6,292. Il Decamerone di Boccacio, 1471£2,260

Of the present rarity of this edition of the Decameron, it is perhaps sufficient to state, that no other perfect copy is known to exist, after the fruitless research of more than three hundred years.

No. 6,348. The Boke of the Fayt of Armes of Chyvalrye,
folio, Caxton, 1479, bought by Mr. Nornaville, for .. 336 0

No. 6,343. The Veray trew History of the Valiant Knight
Jason, folio, 1492. Of this rare edition no other copy
is known ; bought by the Duke of Devonshire 94 10

that less than twenty years back the rare dramatic pieces of Ferrex and Porrex, and Gorboduc were purchased of Otridge, in the Strand, for five shillings ; it would be needless to say at what an advanced price they would sell at the present day.





Edwardus. III. D. G. Rex
Ang. Fran. et. Hib.

Sould by Robt. Peake

S—nd—rs.

I mean the wooden brace that tell,
The fleeting hours by striking bell.

- | | £ | s. |
|--|------|----|
| No. 6,350. The Recueil of the Histories of Troye, &c.
Caxton, 1473. This matchless copy of the first book
printed in the English language, belonged to Elizabeth
Grey, Queen of Edward IV. bought by the Duke of
Devonshire, for | 1060 | 10 |
| No. 6,353. The most Pytiful History of the noble Ap-
polyn, king of Thyre, quarto, very rare, W. de Worde,
1519, bought by Mr. Nornaville, for | 115 | 10 |
| No. 6,360. The History of Blanchardyn and the Princess
Eglantyne, folio, Caxton. Unique, but unfortunately
imperfect; bought by Earl Spencer, for | 215 | 5 |
| No. 6,361. The right Pleasaunt and Goodlie Historye of
the four Sonnes of Alman, folio; bought by Mr. Heber,
for | 55 | 0 |
| No. 6,376. The lyfe of Vergilius, rare, quarto, bought by
the Marquis of Blandford, for | 54 | 12 |
| No. 6,377. The Storye of Frederyke of Jennen, wood
cuts, 1518; bought by Triphook, for | 65 | 2 |

S—nd—rs.

With monst'rous clubs, from whence you cull
Such brains as grace of those the scull,

	£	s.
No. 6,378. The Story of Mary of Nemegen, 1518, bought by Triphook, for.....	67	0
The day's sale amounted to	5035	7

In addition to the above specimens of the Bibliomanian furor, I
may farther note.

	£	s.
Webb's Discourse of English Poeterie, which sold for	64	0
The Paradyse of Daintye Devises	53	15
The Passetime of Pleasure, by Stephen Hawys	81	0
The Example of Virtue by the same Hand	60	0
The History of Boccus and Sydracke	30	0
The Contraverse between a Lover and a Jay	39	0
The Spectacle of Lovers by Will Walter	43	0
Guistarde and Sigesmund	54	0
The Castell of Pleasure	65	0
A Translation of the Ship of Fools.....	64	0
A Littel Treatise of the Horse, the Sheep, the Goos, by J. Lydgate	44	0
The Love and Complaints between Mars and Venus.....	60	0





S—nd—rs.

That gaping stand, to view the blows
From whence the din recording flows.

	£	s.
Gower's Confessions of Amantes	336	0
Another neither so old nor so ugly (such is the value of deformity)	18	6

Great sales of books by auction, to the amount of £40,000, have been made within these three years, and it was early computed, that the Roxburgh sale would produce twenty-five or thirty thousand pounds more. A collection of two-penny portraits of criminals and other remarkable characters, chiefly persons tried at the Old Bailey, sold at this sale for £94. 10s.; and a collection of halfpenny ballads and garlands pasted in three volumes, for £478. 15s. Four years ago £32. was deemed a fair price for the first edition of Shakspeare's works, in folio, 1623; but in these Bibliomaniac times, the collector conceives that he has purchased *a bargain*, if he procures the said volume for one hundred guineas, the price which it brought at the Duke of Roxburgh's sale. For a more elaborate account of the Bookmania, and particularly of the Decameron of Boccaccio, vide vol. 5, page 272, &c. of the General Chronicle and Literary Magazine, from May to August 1812.

S—nd—rs.

O *S—nd—rs* 'twas thy envied doom,
 For *Johnny Sc—tt* to wield birch broom,
 Of last deeds making thus the clearance,
 Ere *Jacky* made his disappearance (*e*) ;

(*d*) The vender above-mentioned cuts but a very so-so figure in rhetoric, when employed in the hammer exercise however loud he bawls ; and as for his enunciation, in lieu of the word *place*, he never utters a sentence without pronouncing it *plāse*, in the very broadest manner possible.

(*e*) The vender in question was in the constant habit of making cash advances to S—t, who used to vest property in his hands as a security for the same. He also sold the remnant of the Scottish hoards when the game was up, and *hic et ubique* proved the order of the day. Another mode resorted to, whereby the Auctioneer now under review has realized money, is the following.

The custom is to purchase stock of booksellers in want of ready cash, and not a few dealings of this kind has he had with a knight *commercially deceased*. These purchases are forwarded to book-binders, of whom he has many in constant employ, that give the most gay appearance to publications of mean repute ; when

S—nd—rs.

In shades at once his head to hide
Immerg'd in black dishonour's tide,
For whoso from his *bail can fly* (*f*)
Is stamp'd with guilt of deadly dye,

such volumes are not only calculated to captivate his neighbours, the young students in the Temple, but the casual passenger also, to the manifest detriment of the fair trader. By practices such as these our Hammertonian has so well succeeded in feathering his nest, that he can always command £1000. at his banker's, or any other sum to answer the call of every distressed book-wight who cannot *raise wind* sufficient to draw in his *paper kites*.

(*f*) This fact is known throughout the trade, from one of whom I gleaned the information some short time back, coupled with the following relation: that since J—n has been at hide and seek, his itch for auctions was such that he could not refrain from entering a house where property was selling off, when lo! in the middle of the sale, an individual arrived, who had some time previous *bailed* our *run-away*, and was consequently fixed with the payment of debt and costs. No sooner therefore did he recognize his man, than seizing him by the collar, he demanded instant remuneration in the face of the whole company, branding S—tt

S—nd—rs.

His rectitude of mind debas'd
And ev'ry moral thrill effac'd.

Fain would the weary muse depart
From *knock-down knight*—but *Auction Mart*
Claims at her hand corrective whip,
The deep deceptive veil to strip,
That robs fair trader of his due;
By specious holding forth to view,
An eye-entrapping gew-gaw show,
With nothing save external glow;
Like winter's sickly rays, that bring
To mind the beams of dawning spring,

at the same time with every epithet that appertains to a b—d. The pressing nature of the case not admitting of evasion, prompt measures were pursued, and the exasperated creditor, as I was informed, procured immediate satisfaction.

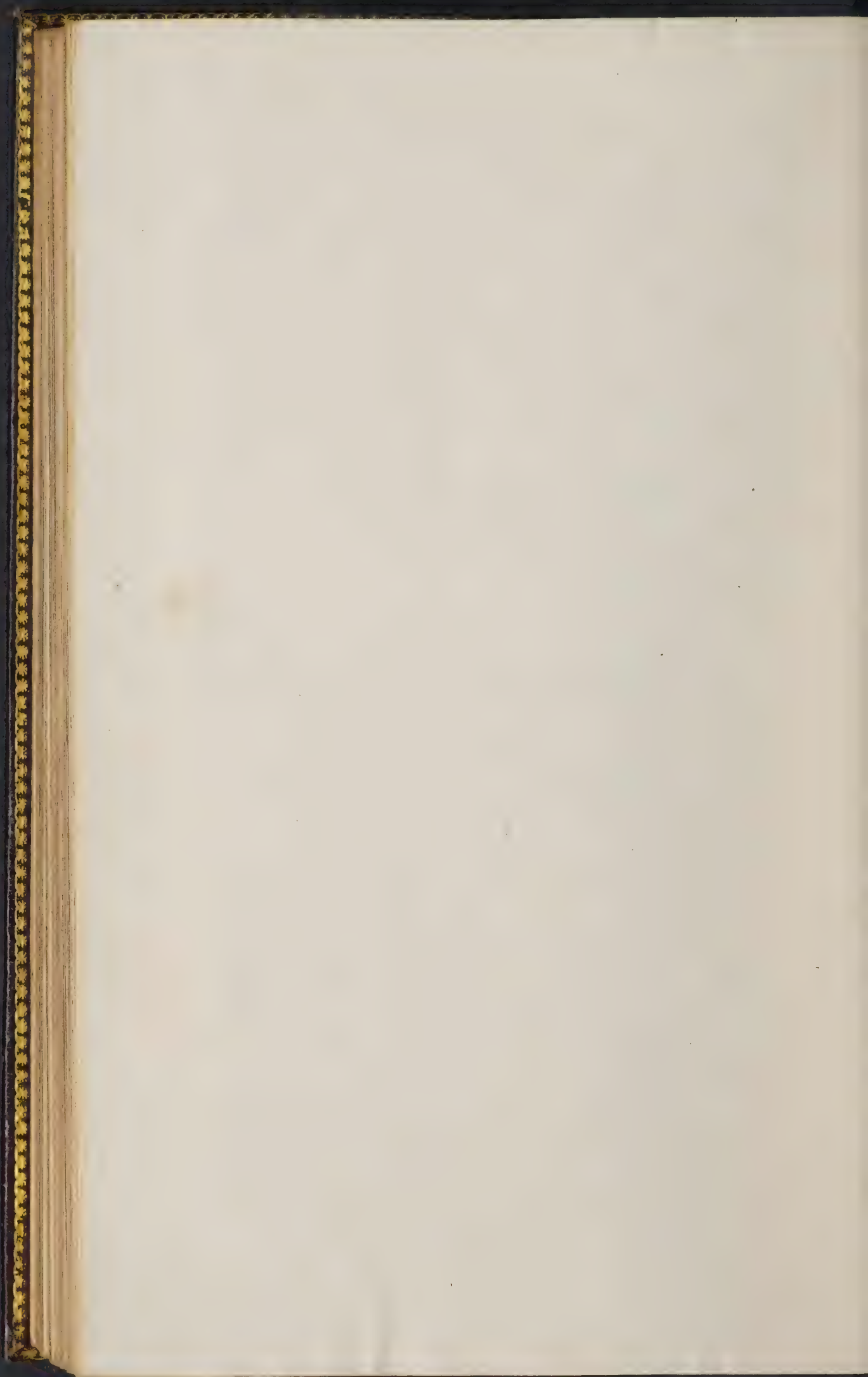
Auction Marts.

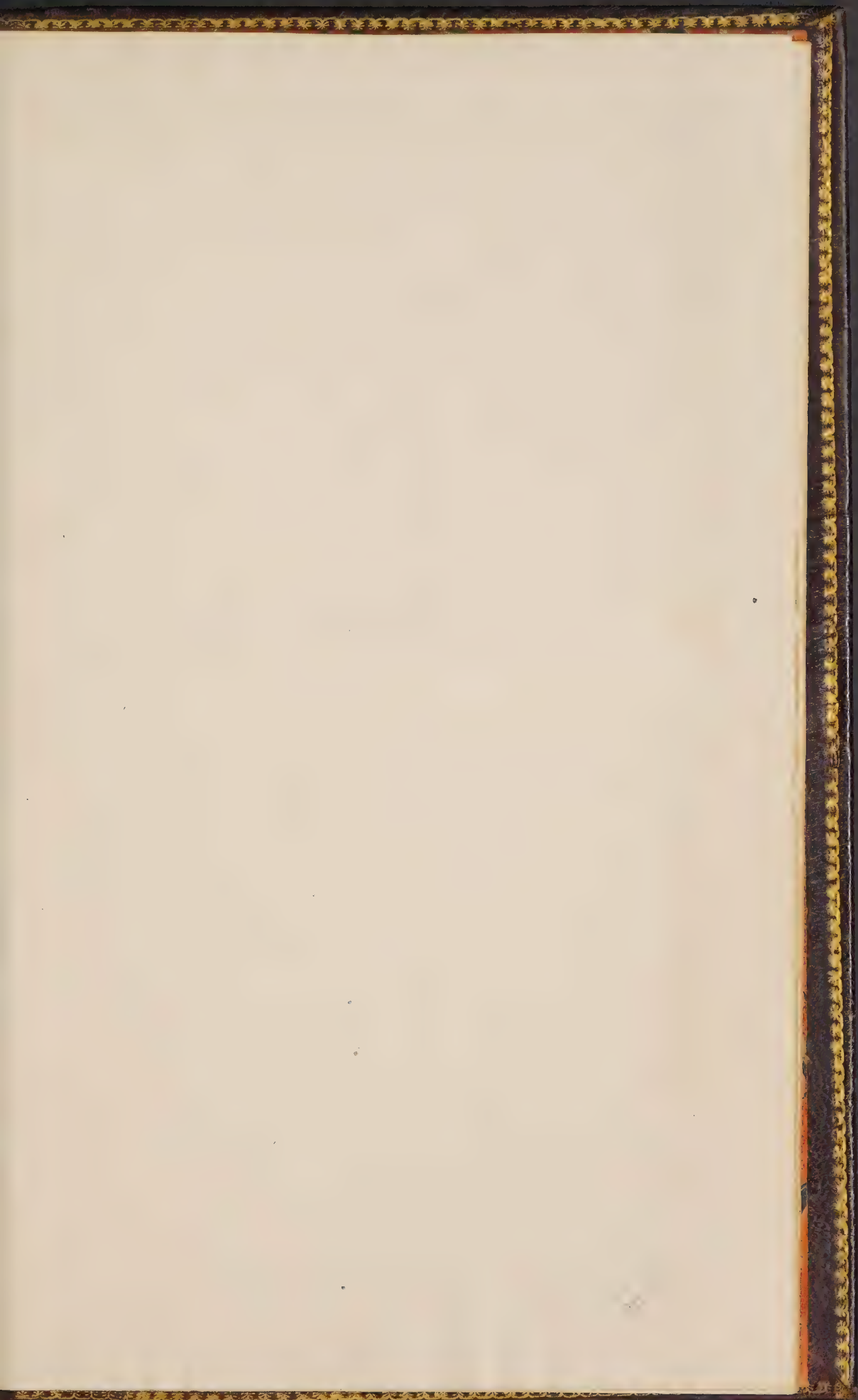
Which scarcely shine ere snow and frost
Teach us 'tis winter to our cost :
So *Marts*, like these, may lure the eye (*g*)
Of thoughtless idiots passing by ;
But he that trusts, deceiv'd will be,
And knowledge gain with golden key ;
For nought, save money's precious loss,
Will make him know *true ore* from *dross*.

(*g*) These receptacles, which are a complete nuisance to society, call aloud for the corrective interference of our legislature, as independent of the tinselled rubbish with which they decoy the unsuspecting passengers, they are farther instrumental in depriving the auctioneer of that custom to which he has a just claim, in consequence of the enormous rental of large premises, that he is compelled to tenant, as well as the burthensome government duties to which he is necessarily subjected.

END OF BOOK THE SECOND.







7R

4821

125

242

1814

21

21

1523149

11808

E/-/-



